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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1873.

TO MENDELSSOHN VIA MOSCHELES.

BY JOSEPH BENNETT.

THE world is always eager for personal details concerning its great men. Admiration stimulates curiosity, and if the inner life of a genius cannot be reached, curiosity fixes itself upon his outward relationships. His letters are printed, dinner invitations included; his family life is exposed to the general gaze, and everybody to whom he has said anything in jest or earnest feels bound to gratify the world by retailing it. This is all very natural, though *per se* the thing smacks of vulgarity to a nauseous extent. Prying, for prying's sake, behind the screen which separates a man's public life from his private life has no redeeming feature in itself. It is that form of curiosity represented by quaint old Fuller as "a kernel of the forbidden fruit, which still sticketh in the throat of a natural man, sometimes to the danger of his choking." In former days, a fashion prevailed among royal Courts whereby inquisitiveness was officially gratified. His Majesty dined in public, and whosoever wished could see how the King ate his food, and demeaned himself in the bosom of his family. But where no such opportunities are afforded, it is at least open to question how far our modern habit of peeping through key-holes and listening at windows is a respectable one. Moreover, it possibly does harm to those for whom we wish to feel increased admiration. The old adage that "no man is a hero to his valet" expresses a profound and universal truth, always discovered when heroes are made a study. The little weaknesses of humanity, invisible at a distance, are visible near, and too close inspection has results both unpleasant and undesired. But, after all, this species of curiosity is not an unmixed evil. Wise men know how to use the materials it gets together, and can turn them to a good purpose, because not even the smallest details of a man's life are without significance as regards his character; indeed, it often happens that a trivial incident throws more light upon character than one of seemingly far greater consequence. Thus it comes to pass that the vulgarst eaves-dropper acts as a kind of jackal or lion's provider, and is useful to somebody nobler than himself.

Probably no great man's life has been more thoroughly laid bare than that of Mendelssohn. Among musical composers, at all events, he is the most intimately known. From early boyhood to the day of his lamented death Mendelssohn's career has had thrown upon it a light fiercer than that "which beats upon a throne." Thanks to his family and friends, and to those who, knowing him less have been proud to show that they knew him at all, we are as familiar with his sayings and doings in private as in public. It is our own fault if we do not know Mendelssohn, both as an artist and as a man, in all his intimate and varied relationships with the world. The facilities for an acquaintance so complete are themselves the effect of a cause, and that cause lies in the phenomenal interest which Mendelssohn excited. No other composer had such a personal fascination or left behind him such an abiding memory of personal character,—a fact which appears additionally remarkable when we consider that the

life of more than one other presented features of greater real attraction. By the side of Beethoven's heroic figure, or even when compared with the pitiful mystery of Schubert's genius and fate, Mendelssohn appears common-place. He was like a happy child playing in a sunny garden; they wandered through desert places, holding aloft the banner of Art amid the storms of Fate. But human nature instinctively turns to that which is bright and joyous. "Happiness is reflective, like the light of Heaven," says Washington Irving, and in the Walhalla of musical composers the eye seeks first, and rests longest, upon the "happy Felix," the child of Music and of Fortune, whose "path was as the shining light," and whose crowning mercy, for aught we know, was his early death. Every addition to our stock of knowledge concerning him is, therefore, eagerly welcomed, and because Mendelssohn has a prominent place in the just issued *Life of Moscheles*, a value and an interest is given to that work such as hardly anything else could bestow. Moscheles himself was no ordinary man, having fallen short of the highest rank in his profession only by a little way. To see Mendelssohn as he saw him, and to obtain admittance to their intimate companionship is a privilege of rare value, deserving all the attention we now propose to give it.

In 1824, Moscheles visited Berlin, and there met with the boy Mendelssohn, whose genius he not only discerned at once, but acknowledged in terms so glowing as to prove that it made the profoundest impression. "Felix," he wrote, "is a phenomenon. What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist, and yet but fifteen years old." The idea of maturity took such firm hold upon Moscheles, that when requested to give the boy lessons he could hardly bring himself to do so, urging that Felix had "no need of lessons." Ultimately he consented, but took care to write in his diary, "I gave Felix Mendelssohn his first lesson, without losing sight for a single moment of the fact that I was sitting next to a master, not a pupil." In this connexion we find a reference to Mendelssohn's parents which may go far to remove an idea that, conscious of their son's genius, they unduly forced his powers. "They are far from over-rating their children's talents; in fact, they are anxious about Felix's future, and to know whether his gift will prove sufficient to lead to a noble and truly great career. Will he not, like so many other brilliant children, suddenly collapse? I asserted my conscientious conviction that Felix would ultimately become a great master, that I had not the slightest doubt of his genius, but again and again I had to insist on my opinion before they believed me. These two are not specimens of the *genus* prodigy-parents, such as I must frequently endure." In 1826, we find Moscheles again at Berlin, hearing Mendelssohn play his Overture to "A Midsummer Night's Dream," and that other Overture, "The Trumpet," which remained so long unpublished. On this occasion, Moscheles made a curious entry in his diary:—"The great and still youthful genius has once more taken gigantic strides, but, strange to say, these are little recognized, except by his teachers, Zelter, Louis Berger, and a select few. This prophet, too, is not honoured in his own country; he must go elsewhere." Taken in connexion with the actual luke-warmness of Germany towards Mendelssohn, and the devotion with which he is worshipped in England, these remarks are an example of coming

events casting their shadows before. In 1829, as everybody knows, Mendelssohn first visited this country, bringing with him his Overture to "A Midsummer Night's Dream," his String Quartet in A minor, and other works. Moscheles had just then lost his eldest boy, and his diary gives us a charming glimpse of Mendelssohn's sympathetic nature:—"As a friend, he is of untold value; cheerful, yet full of sympathy with us in our recent loss, and our anxiety for the frail treasure still left to us; he is always ready to exchange the attractions of London for our rural solitude, where his society acts like healing balm on our wounded spirits. He seems to have set himself the task of compensating us for our sufferings." With this quick and generous nature was still joined the modesty of the boy:—"How delightful it is," wrote Moscheles, "when he brings some of his new compositions, and, after playing them, waits with child-like modesty for an expression of my opinion. Any other would long since have become aware that in him I recognize my own master, and that I am in raptures where he is expecting to be sharply criticised. Do what I will to give him a correct view and appreciation of our relative positions, he always insists upon subordinating himself to me as his master." This is charming as regards Mendelssohn; hardly so as regards Moscheles, who, in his enthusiasm, did all that was possible to ruin the modesty he admired. Whatever of conceit there was in Mendelssohn's nature owed its existence to such foolish flattery, and the marvel is that, always surrounded by flatterers, worse results were not entailed.

The record of Mendelssohn's second visit to London, in 1831, presents little that calls for notice; but in connexion with Moscheles's subsequent visit to Berlin, we see how the irrepressible spirits of the younger artist influenced his older and graver colleague. Mendelssohn invented a game on the pianoforte, and the two used to play it in a manner thus described:—"We often extemporise together, each of us trying to dart quick as lightning on the suggestions implied by each other's harmonies, and to construct others upon them. Then Felix, whenever I introduce any motive out of his own works, breaks in and cuts me short by playing a subject from one of my compositions, on which I retort, and then he, and so on, *ad infinitum*. It is a sort of musical blindman's-buff, where the blind-folded now and then run against each other's heads." This amusement seems to have had a great attraction for Mendelssohn, who often entered into the fun of it with characteristic zest. Indeed, both men appear to have sometimes come very near combining want of dignity with want of reverence. "They often play to one another Beethoven's Sonatas," says Mrs. Moscheles, "which not unfrequently diverge into joint improvisations of the maddest kind, and musical caricatures. On one occasion the nursery song 'Polly, put the kettle on' is chosen for a subject on purpose to please the two little girls." All this—in Mendelssohn's case, at any rate—was but the reaction of too severe a strain upon a finely-strung and sensitive organisation. Now and then, reaction would take another and more ominous form:—"If Felix came to her (Mrs. Moscheles) complaining of weariness, she used to make him sit down quietly on the sofa in a dark corner; there he would rest for a few minutes whilst the children would stop their game and keep perfect silence. Then, after taking some slight refreshment, he would rouse himself and discuss with his usual animation some severe musical rehearsal,

a morning concert, or a political meeting, where he was constantly to be found." At home, in the intervals of his enthusiastic and exhausting labours, Mendelssohn sought relief and change in childish musical fun, especially when he could get Moscheles to play with him. Both artists were together in Berlin in 1835, and in one of his letters Moscheles wrote:—"We have had a regular day of it. * * * We then allowed ourselves all manner of musical extravagances; extemporising jointly and alternately on two pianos—an intellectual sort of tournament. We * * * perpetrated all manner of musical absurdities." These particulars, if they throw no new light upon Mendelssohn's character, have a significance even the tyro in psychology cannot fail to appreciate. An organisation which, in moments of leisure, rose to half hysterical excitement, or sunk to profound depression, could not long endure the wear and tear of life.

In 1840, Mendelssohn visited Birmingham to conduct his "Lobgesang" at one of the Festival concerts. By this time the composer had recovered from the great shock of his father's death; he was happily married, moreover; and, in the full flow of his excitable nature—it would, perhaps, be wrong to say animal spirits—Mrs. Moscheles wrote of him as "the same hearty, cheerful, delightful old friend as ever." Even at Birmingham, with the most serious artistic duties occupying his attention, Mendelssohn could sketch the town for the amusement of Moscheles's children. "Whilst Birmingham prided herself on bringing out his newest work," wrote the gratified father, "he still found time to make a pen and ink drawing of Birmingham for our children. We have a view of the town with its chimneys, warehouses, Town Hall, and the railway carriage in which he and I sat." From Birmingham, "the two M.'s," as Mrs. Moscheles loved to call her husband and his friend, went to Leipsic, where they arrived late at night. The next morning Moscheles wrote, "Felix, in the room next to me, is teaching his little boy to sing," the work under rehearsal, perhaps, being the Prussian post-horn signal which father and son used to perform between them, to the syllable "da," one taking up where the other left off. It was on this occasion that Mendelssohn submitted to Moscheles "some numbers which had been intended for 'St. Paul,' but which were never performed or printed." The opinion of Moscheles with regard to them was that they were "treated in a more dramatic way (than the rest of the work?) and therefore, perhaps, more adapted for isolated performance in the concert-room than to be heard in connexion with the Oratorio itself." Without dwelling upon this very inconsequential judgment, we may ask what has become of those pieces? Their interest would be immense, especially if issued as an appendix to the work of which they were originally intended to form part. Some of the letters written by Mendelssohn at this period give glimpses of happiness too great to last. In one, addressed to Mrs. Moscheles, we find him saying—"but the quiet, peaceful time since Moscheles started in the railway, and Chorley in the mail-coach, is no theme for description; in fact, happiness cannot be defined, and certainly, I ought neither to have nor to express any wish, seeing that I happen just now to be hard at work, with my wife and children in good health and spirits around me." In one of her most eloquent passages, Charlotte Brontë said:—"Some real lives do—for certain days or years—anticipate the happiness of Heaven; and I believe if such perfect happiness is once felt by

good people (to the wicked it never comes) its sweet effect is never wholly lost. Whatever trials follow; whatever pains of sickness or shades of death, the glory precedent still shines through, cheering the keen anguish, and tinging the deep cloud." We may at least hope that a remembrance of the sunny, peaceful days of Mendelssohn's life (and they were not a few) cheered him when, seven years later than the time of which we write, he entered the "valley of the shadow of death."

In 1841, we find Mendelssohn deprecating certain English comparisons between Spohr and himself. "These things are unaccountable," he wrote to Moscheles, "and I heartily deplore them; in truth, not the slightest idea of such a competition or comparison has ever entered my mind. * * * I never can or should like to be pitted as an opponent to a master of Spohr's standing." Mendelssohn's sincerity in this matter is proved by his besetting habit of undervaluing many of his works and persistently keeping them from the world. During his visit to London in 1844, Moscheles reasoned with him on this matter, and "endeavoured to impress Felix with the necessity of dealing fairly by himself, instead of undervaluing writings the sterling worth of which was everywhere acknowledged." That the reasoning did not succeed everybody knows. Mendelssohn could never get over the barrier which diffidence on the one hand, and artistic pride on the other, threw across his path.

In 1846, Moscheles accepted a post at the Leipzig Conservatoire, but remained in England to conduct the ever-memorable Birmingham Festival whereat "Elijah" was first performed. The "two M.s." were thus brought together once more in the central English town. We get a few glimpses of the preparations for "Elijah;"—how, for example, the Oratorio, was rehearsed at Moscheles's house in Chester Place, and at the Hanover Square Rooms; and how the lady singers, as their habit is, "gave Mendelssohn some trouble; one finds fault with the song, and insists upon its being transposed; Mendelssohn resists with studied politeness," &c. The actual performance was thus recorded by Moscheles in his diary:—"August 26.—Mendelssohn achieved his most brilliant triumph in this day's performance of his 'Elijah.' In my opinion this work has more vividness and more dramatic variety than 'St. Paul,' and yet it is written in the purest Oratorio style, and places him yet another step higher." This reads like the veriest truism now, and we turn from it to an interesting anecdote illustrative of Mendelssohn's readiness of action. "The orchestral parts of a short recitative (by Beethoven or Spohr) were not forthcoming; we were all in a difficulty, but Mendelssohn came to the rescue. He quietly betook himself to an adjoining room, and there he composed the recitative, scored it, and copied the parts, and these were admirably played at first sight by the band—the public knowing nothing of what had happened. That's the way a Mendelssohn manages." At the close of the Festival, Moscheles broke up his English home, and joined Mendelssohn at Leipzig, much to the delight of the younger master, to whose heart the Conservatoire was so near that not even when composing "Elijah," did he neglect the pupils for a day. The two families appear to have lived in perfect union, for Mrs. Moscheles wrote to a friend at the time, "We are truly happy in our intercourse with the Mendelssohns; * * * what a happy household it is. The abundant means at his command are never squandered upon outward

show, but judiciously spent on a well-regulated, comfortable household." We are permitted a glimpse of this happy family in the *sanctum* of home—almost the last glimpse before the shadow of death falls over all. It was Mendelssohn's birthday, and his friends combined to keep it with due festivity. Moscheles must describe the revels:—"The proceedings were opened with a capital comic scene between two ladies' maids, acted, in the Frankfort dialect, by Cécile (Madame Mendelssohn) and her sister. Then came a Charade on the word 'Gewandhaus,' Joachim, adorned with a fantastic wig, à la Paganini, played a hare-brained Impromptu on the G string. The syllable 'wand' was represented by the Pyramus and Thisbe wall-scene from the 'Midsummer Night's Dream;' for 'haus' Charlotte (Mrs. Moscheles) acted a scene she had written herself, in which she is discovered knitting a blue stocking, and soliloquizing on the foibles of female authoresses, advising them to attend to their domestic duties. By way of enforcing the moral she calls her cook—the cook was I myself, and my appearance in cap and dress was the signal for a general uproar. Mendelssohn was sitting in a large straw arm-chair which creaked under his weight as he rocked too and fro, and the room echoed with his peals of laughter. The whole word 'Gewandhaus' was illustrated by a full orchestra, Mendelssohn and my children playing on little drums and trumpets, Joachim leading with a toy violin, my Felix conducting à la Jullien. It was splendid." On the seventeenth of September following, Moscheles made a very different entry to the foregoing. Mendelssohn had returned from Switzerland, and his friend wrote:—"In mind dear Felix is the same as ever, but physically he seems altered; he is aged, weakened, and his walk is less elastic than before." This was the beginning of the end, and soon we read of his seizure at Frau Frege's house, his partial recovery, the final blow, and the sad spectacle presented as the master lay unconscious on his death-bed, surrounded by loving and despairing friends. On the morning of the fatal day (Nov. 4) Moscheles wrote:—"To Thee, O Creator, it is known why Thou hast lodged those treasures of heart and soul in so frail a tenement, that now threatens to dissolve. Can our prayers win from Thee the life of our brother?" No, they could not; and a few hours after, the beloved master "expired with a deep sigh." But to this day, Mendelssohn yet speaks—speaks by that beautiful life of which, thanks to volumes like the one here noticed, we are permitted to know so much.

MUSICAL REMAINS OF THE ANCIENT CHURCH OF ENGLAND.

SOME wise body has told us that man is a bundle of habits; he might have added—and of traditions. There is surely no more prevailing source of opinion and action than what our forefathers have thought and done. Popular customs, popular superstitions, popular feelings, all bear testimony to this—living, as they do, even after their origin is lost in the dim past. It may be safely concluded that no great epoch has occurred in the history of our island, even to the remote pagan times, but has left behind it its traces in custom, superstition, and popular feeling.

It would be indeed rather a matter for surprise than otherwise if the ancient pre-Gregorian Church of England had left no traces amongst us but the old material fabrics to be seen to this day in Cornwall. If vestiges of pagan times are still to be detected amongst us, it would indeed be strange if that ancient

Church had left behind it not a foot-print in the feelings, customs, and uses of the people. Think—it was founded, if not indeed verily by St. Paul himself, at least by one who must have been alive with the Apostle. Then, it was that Church that had brought the first British Christians “out of darkness into marvellous great light,”—that had supplanted pagan cruelty by Christians kindness. It was the nation’s first love, and when Gregory choose to treat our land as infidel, and sent his haughty Italian priests to bully the national Church, and quarrel with her Bishops on the mighty important matter whether Easter should be a fixed or a moveable feast—important in one sense, however, as showing that from the very first, we drew no church life-blood from Rome—we to suppose our sturdy forefathers bowed and scraped to the foreigners, and asked them to supply them with National Church customs and uses? Nay, would not the heart of ancient Christian England throb quicker and quicker at the sense of indignities and injustice cast on their own Bishops? Would not every custom of their own Church become dearer and dearer to the Christian people as the tide of tyranny rose against their own National Church? Those who lived in our island in those early days must have been very different to us now, if they did not feel their hearts uprise within them against the overbearing of strangers, made powerful by foreign help or native treachery, and their love for the old ways made stronger and stronger in proportion. And look down the vista of history—was there anything in the conduct of the exotic Church, when it had crushed out the rival native hierarchy, to win over the people of England and make them forget their old love? If there happened a time of national mismanagement and misgovernment, the Pope of Rome and his Legate were sure to be in the thick of the muddle, If the Sovereign of the day threatened to play false to his people, the rulers of the exotic Church were on tiptoe to rush in and turn the chance to their own advancement. A weak King made a bold Pope. As King went in, Pope came out like the little weather-telling men and women. The old people’s ballads show us the feeling all this engendered, and kept alive in the people’s heart. No such never-wearying source of mirth and merriment as the discomfiture and trouble of a poor Bishop, no such well-worn whetstone for wit as the Churchmen. Truly there was no evidence of any such change of popular feeling as would have caused the people to forget the old Church. Now in what form might we naturally expect the memories of the ancient Church would live? Not in ritual; the exotic Church contrived to get power sufficient to thrust in its own ritual into every Church in the land. Surely we may expect to find the ancient tradition living, if anywhere, in music—music that can find a well-nigh imperishable name in a people’s heart and feelings. Now it so happens that there do exist two musical uses whose origin can only be traced to the existence of some pre-Gregorian form of worship in our island. The first is the special use of people’s response; and what would the people retain in heart and memory longer and more lovingly than the way in which the people made answer of old? Across Yorkshire, and to a less degree in the neighbouring districts, did universally prevail, and still does prevail where the old custom has not been broken up, by the introduction of the more orderly but less venerable monotone—the custom of answering in uninflected speech. It is not the monotone of our Cathedrals, which is only the normal and simplest form of recitative, with a tendency

to break out into melodic ending, so running into the plain chant more fully developed in the present. In the Yorkshire custom, the responder takes his own one-tone irrespective of his neighbour’s tone, but each holds that tone without variation: being simple speech, without inflection, the articulation predominates over the tone, so to say, to such an extent that the musical ear is not tortured by the sense of discord the custom when described on paper seems to promise. This Yorkshire use is clearly and distinctly a *Church* use, as clearly and distinctly not a *Roman Church* use. The use of what Church, then, can it be but that of the ancient pre-Gregorian Church, living still in a district once under British kings, whose subjects—some of them—ravished tumuli even now from time to time proclaim in emblems—died in the faith of Christ.

By even stronger links can we connect with the ancient Church the old tunes that were first wedded to the metrical version of the Psalms of Sternhold and his co-labourers. We may clear the ground by showing whence these venerable melodies could not have come. First, though we find them in the earliest psalm-tune books called “The Church Tunes,” they most certainly did not come from the dominant Church of Gregory’s introduction. We have in our hands, through the labours of Morrell and others, the whole body of the Latin Mediæval hymnody, and did we not also possess a vast number of the original tunes to which these hymns were sung, we should still see at once that they never could by any possibility have been sung to the 8,6,8,6 Iambic measure so generally prevailing in old English psalm-tunes as to be called specially “the common measure.” Secondly, we may also say as positively, that “The Church Tunes” were not secular ballad tunes, as were a large proportion of the tunes in Marot’s and Beza’s Psalter, and as a larger proportion would have been had not Calvin protested against the ill-assorted wedding of secular and sacred, and put forth Goudimel to supply sacred tunes for sacred verses, the doing of which cost the good composer his life, and indignities to his dead body, in the massacre of St. Bartholomew. True, the common measure—“the people’s vulgar verse,” as Archbishop Parker calls it—is the measure of Chevy Chase and the majority of our other story ballads, but quite sufficient is known of our old ballads to enable us to assert with confidence that no trace whatsoever of “The Church Tunes” is to be found amongst them. Besides there is the special and peculiar construction of the tune that entirely negatives the supposition of its identity with the old secular ballad—the peculiar use of syncopation by itself is sufficient for our decision. Thirdly, we may at once discard Sir J. Hawkins’s blind supposition. “With respect to the author of those original melodies, published in the more early impressions of the version of Sternhold and Hopkins, we are somewhat to seek. It is probable that in so important a service as this seemed to be, the aid of the ablest professors of music was called in.” Yes, called in truly was this aid, not to *compose*, but to *harmonize* these what Hawkins himself calls “The Ancient Church Melodies” in strange contradiction to his own suggestion. The very year after the Metrical Psalter first appeared, “with apt notes to sing them withal,” came forth Day’s (1563) four-part Psalter, the first of that long succession of harmonies by the greatest living composers to the old tunes, and others that from time to time were added to them. Is it possible that these harmonists would agree to dignify the melodies of their contemporaries or immediate predecessors by the title

of "The Church Tunes," and would lavish on them all their skill, ingenuity and learning in setting and resetting them? Impossible, surely. One word more upon that title. We have seen that the old tunes could not have got their prefix from use in the Romish Church, the measures of the Latin hymns would altogether preclude their ever being "Church Tunes" in the Mediæval Church, and strangely enough, they never had authoritative entry into the Reformed Church. "Allowed to be sung in churches" is the very farthest any editor dared to print on his old version. Not one single word of any rubric even hints at the existence of such a thing; in fact, the versions of the "Veni Creator," in the Ordination Service, are the only representatives of hymnody in a prayer-book. And if we look at the title-pages of our earlier psalters, though some do say of the tunes that they are "sung in churches," others give as their purpose "for the encrease of virtue and abolishing of other wayne and trifling ballads, to the use of the Godly Christians recreating themselves in stede of fond and unseemly ballades," and so on—in fact, for *home* rather than Church use. And yet there stands the oft repeated phrase, "The Church Tunes." What Church? If not the Roman Church—if not the Reformed Church—what Church but the ancient pre-Gregorian Church of England? Is it concluding too much from all these premises that of the forty or so tunes that were first wedded to the metrical psalter in 1562, the English portion—for a few chiefly of peculiar metre, we know, came from France and Germany)—the English portion contains ancient melodies that had lived in the people's heart and been handed down traditionally from the days of the Ancient Church of England.

The Druids are said to have committed their sacred sayings and moral precepts to verse, that they might be the more easily retained in the memories of the people. Have we in a "Kentish Tune," a "Cheshire Tune," a "Glasseburie Tune," the chant used to some primitive psalter that conveyed the thought of the psalms in the "people's vulgar verse," for the same purpose of storing those thoughts in the memory?

That no relic, however slight, of such primitive psalter remained clinging about the tune is no argument against a former union.

Verbal language is for time and place; melody is a language that knows no such beginnings or endings. Over and over again, so to speak, must the old tongue have been turned to a new one, but the tune would live on, "though men might come and men might go," clinging to the ground itself, almost like the daisies they trod underfoot, cherished for dim, perhaps but half comprehended, memories that grew upon it, hallowed by an indefinite feeling that it still echoed with a protest against tyranny and oppression. And how completely would the bringing forth to light once again these old tunes out of the recesses of the people's hearts and memories be in accordance with the whole tone and tenour of the Reformation. For what was that great movement? It was the cleansing away from the Church all that was false and new and foreign, and restoring all that was true and old and national. It was the building up on God's word, of Catholic truth and Church custom, so as to form the "national or particular Church of England." In essentials, God's Word was the final court of appeal; in non-essentials, national feeling was first consulted. If such traditional Church-tunes did exist, the Reformation must needs have brought them to light; and, moreover, in exactly

the way that they did come forth. It would have been quite as much at variance with the spirit of the Reformation to have authorized the use of metrical paraphrases of the Psalms, when the necessarily more faithful prose translation could be recited in chant—quite as much at variance with its spirit this, as to have wholly ignored the existence of the old tunes and the metrical versions, whose metre, doubtless, was prescribed by these tunes. "Allowed to be sung in Churches,"—and sung in Churches they were from the beginning,—exactly seems to be the position the spirit of the great movement would have assigned to them. Of course it may be urged that all this is but circumstantial evidence. Of what but circumstantial evidence does the case admit? Here are two facts. 1st, To this day exists in a large district—a district specially rich in ancient British memorials—a peculiar mode of people's Church response, distinct and separate from the Cathedral preces on the one hand, and the response of ordinary speech on the other. 2nd, That at the time of the Reformation there were found ready to hand when required certain "Church Tunes," not of the previously dominant Romish Church, yet somehow of authority and mark sufficient to demand the utmost skill of successive leading musicians in their setting and resetting. Let those who can show of what Church this was the people's Church response—these the "Church Tunes," unless of the ancient pre-Gregorian Church of England.

J. POWELL METCALFE.

It is satisfactory to find that the social position on those who own a pianoforte or harmonium is now beginning to be thoroughly recognised, for respectability was some few years ago defined as belonging only to persons who "kept a gig." Mr. Normansell, Secretary of the South Yorkshire Miners' Association, in his recent examination before the select Committee appointed to enquire into the supply of coal, says "Fifteen years ago it was scarcely possible to find a collier who could write his name, and now every child he had could read and write. A great number owned their own houses as freeholders, and the system was on the increase. Some of them had pianos and harmoniums, and even perambulators. He looked upon the piano as a cut above the perambulator." Had Mr. Normansell omitted to supply us with his own opinion on the subject, by his assertion that some had pianos and harmoniums, and *even perambulators*, it might have been imagined that he considered carriages of any kind ranked above musical instruments; but his declaration that he "looked upon the piano as a cut above the perambulator" is a delicate compliment to our art which we are certain will be universally appreciated.

WE are glad to hear that the meeting in aid of the Royal Normal College and Academy of Music for the Blind, held at the Mansion House, under the presidency of the Lord Mayor, on the 30th June, was attended by such a successful result. The Marquis of Westminster, in the course of his address to the meeting, stated that the number of blind throughout the country was estimated at about 30,000, and of these he believed that only 2,250, were instructed or assisted. The object of this College is so to educate persons thus afflicted as to enable them to maintain themselves by teaching music and tuning pianofortes. The subscriptions received amounted to about £1,000, and the Committee have now £6,000, towards the £25,000, which will be required. It is

sincerely to be hoped that the efforts of those who have exerted themselves in this benevolent cause will be tangibly rewarded by the collection of a sum amply sufficient to place so desirable an Institution upon a permanent basis.

HER MAJESTY'S OPERA.

DURING the past month this establishment has imitated the rival Opera-house by having its "Shah night" when, as before, scraps of lyrical works were given, for the purpose of displaying the talents of Mdle. Titiens and Madame Christine Nilsson. His Majesty, however, missing as much as he conveniently could of the entertainment by arriving at twenty minutes past nine o'clock. Amongst the most successful revivals has been Ambroise Thomas's "Mignon," other more popular Operas having sufficed to fill up the season 'till the final night, Saturday the 19th ult, when "Le Nozze di Figaro" was given for the benefit of Mdle. Titiens.

ROYAL ITALIAN OPERA.

THE production of Auber's sparkling Opera "Les Diamans de la Couronne," with Madame Patti in the part of *Caterina*, was naturally looked forward to as the great event of the season; but the version of this composition submitted to the audience of the Royal Italian Opera on the 3rd ult, could have satisfied none but the vocalists and the conductor. In the first place the work suffers from the heavy recitatives, composed according to the "serious" Italian Opera model, by Signor Vianesi; but this we could forgive were Auber's music left untouched. So far from this being the case, however, in addition to ruthlessly cutting out portions of the original, pieces are taken from the composer's early Operas, "La Neige," and "Leicester," and introduced without, as we can perceive, the slightest reason; then a duet and some songs written especially for the occasion by Signor Vianesi, are dragged in with as much coolness as if the Italian Opera stage were merely intended as a platform for the display of the caprices of singers; and, perhaps worst of all, the music of *Sebastiano*, composed by Auber for a tenor, has been mutilated and altered to please the baritone, Signor Cotogni. In spite of all these artistic offences, however, the Opera was listened to with the utmost delight, for Madame Patti's vocalisation throughout was simply perfect, and Madame Monbelli, although somewhat cold, gave the music with admirable grace and finish, especially distinguishing herself in the beautiful duet with Madame Patti, "Dans les défilés des Montagnes" (we cannot persuade ourselves to give the Italian title) which was deservedly encored. With the exception of Signor Bettini, who was at least painstaking, as he ever is, the less that is said of the male characters the better. To compensate for the shortcomings in the presentation of this Opera, a fine performance of Meyerbeer's "L'Etoile du Nord" has been given, Madame Patti's charming acting and singing in the principal part drawing forth the most enthusiastic applause from one of the most crowded audiences of the season. The *début* of Mdle. Pezzotta, as *Amelia*, in "Un Ballo in Maschera," on the last night but three of the season, was an unmistakable proof how little the management reckoned upon her success; but she secured some genuine applause in many parts of the Opera, and displayed a voice which (presuming that the *tremolo* so constantly marring some of her best singing was partially due to nervousness) may yet be turned to good account. The establishment closed on Saturday, the 26th ult.

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

THESE interesting meetings are exhibiting a gradual and healthy development, which cannot fail to give assurance of ultimate success. The grand Challenge Prize was this year well contested; and it may fairly be said that a visible improvement over last season was exhibited in nearly every class. There is still some room for improvement in the rules and regulations; which improvements, if report may be trusted, will be effected before the next year's competitions take place. They consist of dividing the prizes for the Single Voice Competitions into first and second, and removing the restrictions which have hitherto limited the candidates to those who have not received and fulfilled public engagements more than twelve months previous to the competitions. This limitation has always appeared an unwise one, considering that public singers of the second class, and not merely promising pupils, are the persons who

require recognition and encouragement. All who know anything about the matter must have seen that whereas one or two public singers have gained a position in the musical world, there are many others hardly less good who spend their whole life in the constant and vain endeavour to gain an adequate recognition. Of course this must ever be the case to a certain extent; but the aim of such meetings as these should be, as far as possible, to lessen the disproportion. Hitherto pupils, more or less promising, have competed for and received prizes. In the future it is to be hoped singers will take their place.

Perhaps the most satisfactory exhibition of training and real musical culture was afforded by the Male Voice Choirs and the two great choirs which competed for the Thousand Pound Prize. In both these classes it would seem next to impossible to hear finer singing than was exhibited on this occasion. Should, however, the report be correct that foreign choirs are likely to enter the lists next year, it is to be hoped that the unaccountable lethargy of the celebrated Yorkshire choirs will be at once thrown off, and patriotism succeed in effecting what ordinary emulation has failed to do.

The prizes were awarded as follows:

SOPRANO SOLO SINGERS.—Judges: Sir Julius Benedict, Signor Ardit, Herr Ganz. Prize:—Miss Jessie Jones. Miss E. Tomsett was specially commended.

TENOR SOLO SINGERS.—Judges: Sir Julius Benedict, Mr. H. Leslie, Mr. Hullah. Prize:—Mr. Frank Gifford. Mr. C. Wilkinson was specially commended.

JUVENILE WIND BANDS.—Judges: Messrs. D. and F. Godfrey, Signor Ardit. Prize:—The Band of the Marlborough Schools, Southall.

CONTRALTO SOLO SINGERS.—Judges: Sir Julius Benedict, Signor Ardit, Messrs. Barnby, Hullah, Leslie. Prize:—Miss Bolingbroke. Miss Minnie Simpson was specially commended.

BASS AND BARITONE SINGERS.—Judges: Sir Julius Benedict, Signor Ardit, Messrs. Barnby, Hullah, Leslie. Prize:—Mr. H. E. Thorndike. Messrs. P. Ley Greaves, C. Price, and E. W. Crothy were specially commended.

BRASS BANDS.—Judges:—Messrs. Barnby, Leslie, F. Godfrey. 1st Prize: The Brass Band of the Royal Artillery, Woolwich. 2nd Prize: The Cairrow Works Band. 3rd Prize: The Band of the Gloucestershire Artillery.

CHORAL SOCIETIES NOT EXCEEDING 200 VOICES.—Judges: Sir Julius Benedict, Messrs. Leslie, Barnby. First Prize: The Stepney Tonic Sol-Fa Association. 2nd Prize: The South London Choral Association. The Dalston Choral Association was specially commended.

TRUMPET SOLO PLAYERS.—Judges: Sir Julius Benedict, Signor Ardit, Mr. Cousins. Prize:—Mr. W. Willmore.

CHURCH AND CHAPEL CHOIRS.—Judges: Sir J. Goss, Sir Julius Benedict, Mr. J. L. Hatton. Prize:—Saint Nicholas Church Choir, Liverpool.

MALE VOICE CHORAL SOCIETIES.—Judges: Sir Julius Benedict, Messrs. Barnby and Leslie. 1st Prize: The Liverpool Representative Choir. 2nd Prize: The Bristol Choral Union.

CHORAL SOCIETIES NOT EXCEEDING 500 VOICES.—Judges: Sir J. Goss, Sir Julius Benedict, Mr. Barnby. 1st Prize: The South Wales Choral Union. 2nd Prize: The Tonic Sol-Fa Association Choir.

To Mr. Willert Beale, the founder of these meetings, a special tribute of praise is due for his admirable management. The authorities of the Crystal Palace also deserve the warmest commendation for so ably carrying out the details of this great undertaking.

ROYAL ACADEMY OF MUSIC.

THE annual public concert of this Institution, which was given at the Hanover Square Rooms on Saturday morning the 26th ult., before a large and highly appreciative audience, afforded ample proof of the excellent system of tuition now pursued in every department of study in the Academy. The eminent pianoforte players who have been educated in this National School of Music sufficiently attest the attention which has ever been given to this instrument; but we have now to bear testimony to the talent of the many singers who have already made a name beyond the walls of the Institution, to the still unknown pupils, who gave evidence at this concert of the artistic training to which they are subjected, and to the manifest improvement in the choir, a point which we consider of the utmost importance. The length of the programme prevents the possibility of our doing more than name a few of the most prominent performances; but Mr. Walter Fitton, in the first movement of Beethoven's Concerto, in E flat, Miss Curtis, in the

last two movements of Mendelssohn's Concerto in D minor, and Miss Connolly, in the first movement of Schumann's Concerto, in A minor (the last-named student receiving a justly merited tribute of applause which the most experienced pianist might have envied), reflected such honour upon themselves and the Institution as to warrant us in anticipating the highest results in their future. An excellent rendering of the last two movements of Spohr's "Duo Concertante," in B minor, for two violins, by Messrs. Reed and Szczepanowski, was one of the most attractive features of the concert; and amongst the vocalists may be mentioned with warm commendation, Misses Beasley, Nessie Goode, Jessie Jones, Mayfield, Llewellyn Bagnall, Messrs. Gny, Howells, Dudley Thomas, Pope and Wadmore. The compositions of the pupils were the first movement of a Symphony in C (Roberts), the first movement of a Symphony in B minor (Florence Marshall), a part-song (Oliveria Prescott) two vocal pieces from a choral symphony in E minor (Wingham), and an Andante and Scherzo from a Symphony in C minor (Eaton Fanning), the two last named students having already received silver medals from the Institution, and Mr. Fanning having been elected "Mendelssohn Scholar." That due attention is paid to the organ in the Academy was evidenced by the efficient rendering on that instrument of J. S. Bach's Fugue in C minor by Mr. Done, a son of the well-known organist of Worcester Cathedral. The concert was conducted with much ability and judgment by Mr. Walter Macfarren. We append the list of prizes, which were distributed by Mrs. Gladstone, from which it will be seen that a very large amount of recognised talent in the Academy was necessarily unrepresented at this performance.

FEMALE DEPARTMENT.—Silver Medals: Miss Emily A. Troup (Pianoforte), Miss Elizabeth Connolly (Pianoforte); Miss Amy E. Turner Burnett (Pianoforte), Miss Mary Taylor (General Progress); Miss Jessie Jones (Singing); Miss Sarah A. Goode (Singing). Bronze Medals: Misses Emma Cornish, Isabella W. McCarty, Eliza J. Hopkins, Emma L. Beasley, Llewellyn Bagnall, Alice Mary Curtis, Lavinia Sheehan, Johanna Ludovici, Beata Francis. Books: Misses Helen Pamphilon, Ellen Edridge, Maria Combs, Ethel Harraden, Catherine Beaumont, Mary Roffe, Clara Buley, Ellen Hancock, Ellinor Blake, Edith Brand, Alice Chapman, Janie Burrough, Hannah Edouard, Mary E. Butterworth, Mrs. Florence Marshall. Letters of Commendation: Misses Louisa A. Turner, Jane Whitaker, Constance Harper, Annie Bradley, Elizabeth L. Rothwell, Marion Green, Fanny Boxell. Sterndale Bennett Prize (Purse, containing Ten Guineas): Miss Annie Jane Martin. Highly Commended: Miss Agnes A. Channell (Silver Medalist, 1872).

MALE DEPARTMENT.—Silver Medals: Master Harry Walker (Pianoforte); Mr. W. A. Howells (Singing). Bronze Medals: Messrs. F. Weekes, F. Done, B. E. Elmenhorst, J. L. Wadmore, H. A. Pope. A Prize Violin Bow (kindly given to the Institution by Mr. James Tubbs, of Wardour Street): Mr. J. H. Reed. Books: Messrs. T. Matthay, H. W. Little, A. J. Jackson, E. Hinchcliffe, H. R. Rose, D. Thomas, J. A. Breeden, A. G. Jopp, R. George, L. N. Parker, L. Szczepanowski, C. J. Regan, A. Rhodes, J. H. Roberts. Sterndale Bennett Scholarship (Two Years' Free Education in the Institution): Master Tobias Augustus Matthay (re-elected in April last). Westmorland Scholarship (Ten Pounds towards the cost of a Year's Instruction): Awarded to Miss Emma L. Beasley. Potter Exhibition (Twelve Pounds towards the cost of a Year's Instruction): Awarded to Miss Florence Baglehole. Mendelssohn Scholarship (Twenty Pounds per annum for Two Years): Awarded to Mr. Eaton Fanning.

PHILHARMONIC SOCIETY.

The seventh concert, which took place on the 23rd June, afforded Herr Jael an opportunity of showing his high qualities as a pianist of the modern school in Brahms's Concerto, a work recently performed with much success by Miss Baglehole (of the Royal Academy of Music) at the Crystal Palace. The programme also included Mozart's so-called "Jupiter" Symphony and Beethoven's Symphony in F (No. 8). At the eighth and last concert of the season, on the 7th ult., the performance commenced with C. P. E. Bach's Sinfonia in D major, a composition historically interesting in the highest degree, as shadowing forth the great works based upon this form which have followed it. The selection from Rode's 8th violin concerto was well played by Mr. Colyns; and Mendelssohn's Rondo in B minor was dashed off with a brilliancy of touch and energy by Madame

Carreno-Sauret which pleased the general audience more than the judicious few. Beethoven's Symphony in A, No. 7, was carefully rendered, and Mr. G. A. Macfarren's Overture "St. John the Baptist" (of which we spoke on its first performance at the British Orchestral Society), elicited the warmest marks of approbation. Mr. W. G. Cousins conducted with his accustomed skill and judgment.

CHURCH CHORAL SOCIETY OF LONDON.

The concert given by this Society on the 22nd ult., at Exeter Hall, was, considering all things, a decided success. The first part of the programme was occupied by Sullivan's Oratorio, "The Prodigal Son;" the soloists being Miss Isabel Weale, Miss Marion Severn, Mr. Stedman, and Mr. F. A. Bridge, the last mentioned gentleman having generously undertaken, at a moment's notice, the part previously allotted to Mr. Thurlay Beale, who was unavoidably prevented from appearing. Miss Isabel Weale, who has recently come into somewhat prominent notice in connection with Mr. Barnby's daily concerts at the Royal Albert Hall, sang with remarkable spirit, and gained great applause for her rendering of the soprano air, "O that thou hadst hearkened," and her singing of "With verdure clad," in the second part, called forth a twice repeated encore. In the contralto solo, "Love not the world," Miss Marion Severn was also highly successful. But the chief burden of the solo portion of the work falls upon the tenor and baritone. Mr. Stedman, whose reputation is increasing steadily and surely, sang the tenor airs with a skill and feeling which left nothing to be desired, and, especially in the one beginning "How many hired servants of my father's," deeply impressed the audience. Mr. Bridge's excellent baritone voice was shown to advantage in the airs, "Trust in the Lord" and "For this my son." The duets for tenor and bass, "Father, have sinned" and "My son is yet alive," and the quartet, "The Lord is nigh," were most effective, and elicited much applause. The two principal choruses, "O that men would praise the Lord" and "Thou, O Lord, art our Father," were sung with vigour and precision, and also the choruses accompanying the tenor air, "Let us eat and drink." The second part was very brief, and consisted of a few sacred airs and anthems. A recitative and air, "The soft southern breeze," from Barnby's "Rebekah," was exquisitely sung by Mr. Stedman, and Mr. Vernon Linley gave "Is not His word like a fire," from "Elijah," and Gounod's "Nazareth," with a power which time and experience will further develop. We were also most favourably impressed by the singing of Mr. Percy Hamilton, whose rendering of the tenor air "Come unto Him," from Leslie's "Immanuel," showed much taste and vocal capability. Mr. Edwin Smyth, organist of the Society, presided at the organ, the solos being ably accompanied by Mr. H. Parker on the pianoforte. The whole was under the direction of Mr. H. G. Bonavia Hunt, the honorary conductor of the Society, and of Mr. G. Freke Smyth, one of the honorary secretaries.

The London Gregorian Choral Association held a Festival Service on Wednesday evening the 9th ult., at the Church of St. Philip, Battersea Park, which was filled with a highly respectable and appreciative congregation. Before the service, the honorary organist to the Association, Mr. C. Warwick Jordan, Mus. Bac., Oxon, who presided at the organ, played a selection from Spohr, followed by an extempore voluntary. The choir had meanwhile assembled at the west end of the church, under the direction of Mr. S. Gee, R.A.M. At the closing cadence of the voluntary a trumpet led off the first strain of the processional hymn, "Angulare Fundamentum." This was taken up by the choir and the congregation, the succeeding verses being sung alternately by the boys, led by the trumpet; and by the men and congregation, led by an ophicleide, the organ accompanying. The Psalms for the evening were sung to the 5th Tone, with precision, the "glorias" coming out with much richness, the congregation joining heartily. These were judiciously and effectively accompanied on the organ, with the occasional use of the brass instruments. The "Magnificat," and "Nunc Dimittis" were sung to an arrangement, by Mr. Monk, of the 1st Tone. In the 2nd verse, "He hath shewed strength with His arm" &c, the effect of the instruments was very pleasing. The Versicles, by Tallis, were sung beautifully both by minister and choir, and very generally and heartily joined in by the congregation, the Plain-song being written for the trebles and congregation with the usual melody, taken by the tenors. Mendelssohn's Chorale, "Now thank we all our God,"

sung before the sermon, was quite a relief from the stiff and rugged hymn after the 3rd Collect ("Cœli Deus Sanctissime.") The choir and congregation, organist and organ, euphone and trumpet seemed inspired with its beauty. The pretty organ parts came out very distinctly and with much delicacy. The address, which was appropriate to the occasion, was delivered by the Vicar. The rev. gentleman described the organ of voice and its mode of action in emitting musical sounds, and dwelt upon the desirability and practicability of congregational singing. Want of space prevents us from following the vicar's address, which was decidedly interesting and instructive, though we cannot agree with him in some of his remarks on music. After the address the hymn "O quanta qualia sunt illa Sabbata" was sung. Our observations upon the hymn "Cœli Deus" may be applied to this also. The service closed with the "Te Deum," by Alfieri, the music of which was sombre, heavy, unpleasing, and un-English.

MR. JOHN THOMAS'S morning concert (which was given at the residence of the Marquis of Downshire on the 30th June) attracted a large and fashionable audience. The favourite duet for two harps in E flat minor (played by Mr. Thomas and Mr. Wright), the duet for harp and pianoforte on airs from "La Favorita" (in which the concert-giver was joined by Mr. W. G. Cousins), and a selection from his harp studies, displayed Mr. Thomas's powers, both as a composer and executant, to the utmost advantage, and in all these pieces he was warmly and deservedly applauded. He also performed two of Mendelssohn's "Lieder ohne Worte" and some Welsh melodies, arranged by himself for the harp, which proved highly effective. The vocalists were Miss Edith Wynne, Madame Nita Gaetano, Mdle. Elene Angèle, Madame Patey, Signor Gardoni, Mr. Vernon Rigby, Mr. Lewis Thomas and M. Jules Lefort. Solos were also successfully given by Mdle. Theresa Castellani (violin) and Mr. W. G. Cousins (pianoforte). Sir Julius Benedict, Signor Pinsuti and Mr. W. H. Thomas accompanied with their well known ability.

A good word must be said for an entertainment produced during the past month at the Polytechnic Institution, entitled "The Shah and the Persians at Home." Apart from the excellent insight it affords of Persian life, by the exhibition of several views and the introduction of innumerable anecdotes, it is highly interesting on account of the performance of some genuine Persian melodies, never before heard in London, which have been specially harmonized for the occasion by Mr. E. Frewin. The lecture, which is admirably delivered by Mr. King, is likely we think, to become extremely popular.

A highly successful performance of Sullivan's "Prodigal Son" was given by the blind pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 27th June. Much credit is due both to the scholars and their able teacher, Mr. Edwin Barnes, for so efficient a presentation of a work of this pretension; and praise must also be awarded for the careful manner in which the pieces in the second part, which was miscellaneous, were rendered. The chair was occupied on the occasion by Sir Thomas Gladstone, Bart.

It is with regret we record the death of Mr. William Miller, the organist of St. Giles', Cripplegate. He was the first organist of the Sacred Harmonic Society, and held that post for some thirteen years, and was appointed organist of St. Giles', Cripplegate, in 1832, when he was selected from 19 candidates. As a musician he ranked high, and was considered an excellent organ player of the Handelian school. He was also a frequent contributor to the columns of the *City Press*.

On the 14th ult the South Wales Choral Union visited Marlborough House, by express desire of His Royal Highness the Prince of Wales. The procession, marshalled into order by Mr. Brinley Richards, was received by Canon Jenkins, and the singers having taken up their places on the lawn, several pieces were excellently rendered by the choir, amongst the most effective of which were "The Ash Grove," "The March of the Men of Harlech" and Mr. Brinley Richards's two compositions "Let the hills resound," and "God bless the Prince of Wales." Their Royal Highnesses the Prince and Princess of Wales expressed themselves highly gratified by the singing of the choir.

We record, with regret, the decease of Mr. Samuel Smith, of Bradford, which occurred during the past month, in his sixty-eighth year. Mr. Smith's indefatigable energy in promoting the improvement of hymnody, the extension of choirs and the introduction of organs into dissenting chapels

in the West Riding, will make his name long remembered by all who have at heart the welfare of sacred music. He is also known as the editor of a West Riding Tune Book, and of several collections of chants and hymn tunes, which have a large local circulation.

THE concerts of the Welsh Choral Union, the last of which was given on the 14th ult., at the Hanover Square Rooms, have been uniformly well attended and highly attractive. At this final concert two genuine Welsh vocalists, "Eos Morlais" and "Mynyddog," contributed much to the success of the entertainment; and, in addition to the excellent choral singing of the members of the Union, solos were given by Miss Edith Wynne, Miss Angèle, Miss L'Estrange, Miss Elmore, and Mr. Enderby. The instrumentalists were Mdle. Jansen, Mr. W. H. Thomas, and Mr. John Thomas.

MR. FREDERIC ARCHER gave a concert at the Hanover Square Rooms on the 9th ult., which was well attended. Mr. Archer, who is organist to the Alexandra Palace Company, played only one solo upon that instrument, a "Grand Offertoire in D," by Bistate, the performance of which was in every respect highly satisfactory. "Drei Fantasiestücke," by Schumann, for pianoforte and clarinet, were finely rendered by the concert-giver and Mr. Lazarus; and a double duet for four performers on two pianofortes (two pieces by Benedict, arranged by Lindsay Sloper), was admirably given by Sir Julius Benedict, Mr. Lindsay Sloper, Mr. F. H. Cowen, and Mr. Frederic Archer. The vocalists were Mdle. Carola, Mrs. Weldon, Signori Gardoni and Caravoglia, M. Jules Lefort, Messrs. Vernon Rigby and Corney Grain; and the Alexandra Palace Company's Orchestra contributed some instrumental pieces with much effect.

PRINCE PONIAWOSKI, who died in London during the past month, had made a name as a composer not only of several popular vocal pieces, but of a number of Operas and Masses. Few of these works are, however, much known, save the Opera "Gelmina" (the partial success of which was entirely owing to the excellent singing of Madame Adelina Patti in the principal part) and a Mass in F, which certainly contained some highly effective music. The funeral, which took place at Chislehurst, was attended by some of the most eminent operatic singers.

MISS EDITH WYNNE'S concert, which took place on Wednesday evening the 9th ult., at St. George's Hall, drew a large audience. The principal attraction in the programme was the performance of Signor Randegger's Operetta, "The Rival Beauties," under the direction of the composer, Miss Wynne sustaining the chief character, supported by Mdle. Elena Angèle, Mr. W. H. Cummings, Mr. J. G. Patey, and Mr. Lewis Thomas. The exceedingly pleasing music in this unpretending little work was excellently sung throughout, and it was received with warm and well deserved approbation. The Operetta was preceded by a miscellaneous selection, in which Madame Pauline Rita, Mr. A. Mathison, and Eos Morlais contributed vocal solos with much success, and instrumental pieces were given by Mr. Brinley Richards and Miss Bessie Waugh (pianoforte), Mr. John Thomas (harp), and Mr. Radcliffe (flute), with their well known ability.

ON Tuesday the 24th June, the exercise for the higher degree of Mus. Doc. was performed in the College Chapel, Dublin, by Mr. Thackeray (Mus. Bac, Oxon), who had previously passed the usual examination. The exercise consists of solos for soprano, tenor and bass, a duet for tenor and bass, and choruses in five and eight parts, the whole being arranged for full band. The degree was conferred on the following day.

AN Organ Recital was given on Wednesday evening the 9th ult., at Brixton Parish Church, by Mr. Geo. Shinn (Organist of the Church), when a selection from the works of Bach, Beethoven, Bistate, Haydn, Rink, and Wely was performed. The Choir of the Church sang several anthems during the evening. There was a very good attendance.

At a recent influential meeting, the Rev. H. W. Burrows, Vicar of Christ Church, Albany Street, presented to Mr. Roe an illuminated address, beautifully executed on vellum, by Mr. J. Slie, in the following words:—"Presented to Mr. John Roe, together with a purse of Fifty Guineas, by the Clergy, Choir, and following Members of the congregation of Christ Church, Albany Street, as a token of their respect and esteem, and of their appreciation of the singular ability and zeal with which, during the past thirty-one years, he has discharged the duties of organist at Christ Church." Here follow the signatures of the subscribers. Mr. Roe will be remembered by the older members of the profession as a

"O Lord, Thou art my God."

FULL ANTHEM FOR FOUR VOICES.

COMPOSED BY THE REV. SIR F. A. GORE OUSELEY, BART.,

M.A., Mus. Doc., Praeceptor of Hereford, and Professor of Music in the University of Oxford.

Isaiah xxv. 1.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

♩ = 96.

TREBLE. *mf* O Lord, Thou art my God, Thou art my

ALTO. *mf* O Lord, Thou art my God, Thou art my

TENOR
(*3ve. lower*). *mf* O Lord, Thou art my God, O . . . Lord, . . .

BASS. *mf* O Lord, Thou art my God, Thou art my

ACCOMP.
ad lib. *mf*

Svi.....

God, Thou art my God; I will ex - alt Thee, I will

God, Thou art my God; I will ex - alt . . Thee, I will

. . Thou art my God; I will ex - alt . . Thee, I will

God, Thou art my God; I will ex - alt . . Thee, I will

praise Thy Name; for Thou hast
 praise Thy Name; for Thou hast done, for
 praise . . Thy Name; for Thou hast done wonder-ful things, . . won-der-ful
 praise Thy Name; for Thou hast done wonderful things, for Thou hast
 done won-der-ful things, hast . . done won-der-ful things; Thy
 Thou hast done won-der-ful things; Thy
 things, won-der-ful things; Thy
 done, Thou hast done . . won-der-ful things; Thy
 coun-sels of old . . are faith-ful-ness and truth. O
 coun-sels of old . . are faith-ful-ness and truth. O
 coun-sels of old . . are faith-ful-ness and truth. O
 coun-sels of old are faith-ful-ness and truth. O

Lord, O . . Lord, Thou art my God; I will ex -

Lord, O Lord, Thou art my God; I will ex -

Lord, O Lord, Thou art my God; I will ex -

Lord, O Lord, Thou art my God; I will ex - alt

cres. *f*

- alt Thee, I will praise . . Thy Name, I will praise, I will

- alt Thee, I will praise Thy Name, I will praise, I will

- alt Thee, I will praise Thy Name, I will praise, Thy Name, I will

Thee, I will praise Thy Name, I will praise, I will

praise . . . Thy Name. A men.

praise . . . Thy Name. A men.

praise Thy Name. A men.

praise Thy Name. A men.

mez.

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IN ENGLAND, FRANCE, PRUSSIA, AUSTRIA, BELGIUM, ITALY, AND AMERICA.



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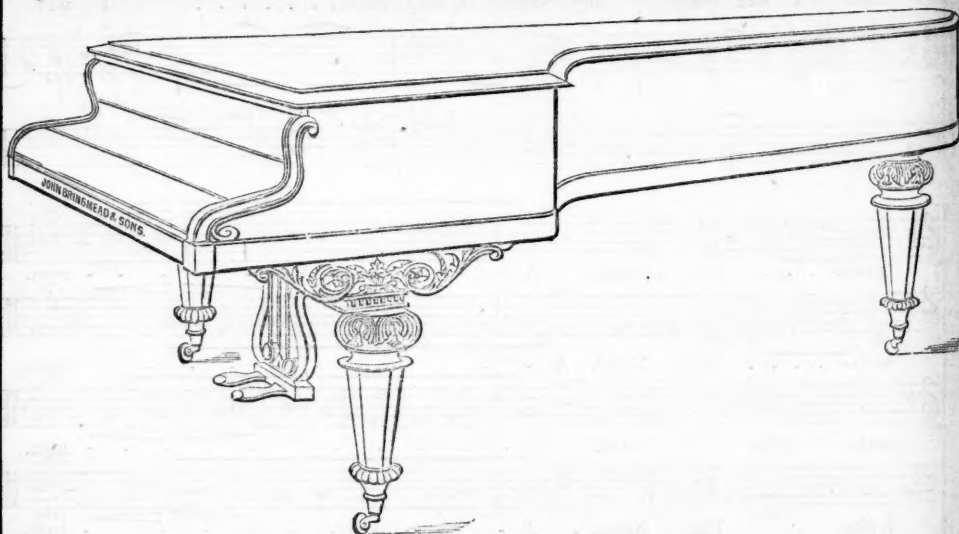
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GOLD MEDAL

PIANOS

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musician of no ordinary talent. He was for many years the chief musical preceptor of the family of the late King Louis Philippe, of France.

THE daily orchestral concerts at the Royal Albert Hall have exhibited no falling off in interest or efficiency during the past month, either as regards the class of music performed, or the manner of its performance. An extremely classical reading of Mendelssohn's Concerto in G minor was given two days in succession by Mr. E. H. Thorne, his quiet and refined rendering of this well-known work appearing to make a deep impression on the audience. On the three following days Mr. Willem Coenen gave an admirable and exciting performance of Liszt's Concerto in E flat. This fine work introduces the national anthem of Holland with great effect, and is characterised no less by enormous technical difficulties than by its intrinsic merit. The difficulties, however, completely disappeared under Mr. Coenen's supple hand, whilst the loud and prolonged applause which greeted the player testified that none of the beauties of the Concerto had been lost upon the audience. Altogether these were amongst the most enjoyable performances of the series.

REVIEWS.

NOVELLO, EWER AND CO.

Two Mazurkas, for Pianoforte. By Walter Macfarren.

MR. MACFARREN has here contributed two welcome pieces to the gradually accumulating stock of healthful music of the day. No. 1, in B flat minor, has a highly characteristic theme, which, like many of Chopin's Mazurkas, is not without a slight tinge of sadness. The second subject, in the relative major, is extremely melodious; and a third, in the tonic major, comes with delightful freshness upon the ear, after the prolonged shake upon the dominant, which holds the listener in suspense for the coming harmony. The return to the original key and subject is exceedingly effective; and a somewhat novel *coda* (with a change for eight bars from 3-4 to 2-4 tempo) brings the Mazurka to a most satisfactory conclusion. No. 2 commences with a quaint melody in F major, the alternate rising and falling sevenths giving much point to the theme. We like the subject in the relative minor extremely; and might cite the C natural, in the first bar on the 3rd page, as an excellent example of what is called the "true descending minorescale," the minor seventh acting, as indeed it always does, as a mere *appoggiatura*: in this place it has a peculiarly charming effect, followed immediately by the dominant harmony. A good point, too, is where the theme is played with the right hand, the left crossing it for the accompaniment; and, after the re-appearance of the first subject, we have some effective passages for the termination of the piece. Mr. Macfarren has written no trifles more attractive than these two unpretending Mazurkas.

Suite, pour Piano, Violon, et Violoncelle; par Agnes Zimmermann.

WE have already spoken in the highest terms of this Suite when played, on two occasions, at the composer's concerts; and can conscientiously affirm that a closer knowledge of it than can possibly be gained by a public performance has materially increased our estimate of its merits. There is more skill, more constructive power, and more invention than in any one of the works of Miss Zimmermann which has yet come before us; and we sincerely trust that it may gradually make its way to the popularity it deserves. The Introduction, in D minor, leads to an "Allegro," in the same key, based upon an energetic subject, and containing some effective passages for all the instruments, a return to the opening "Andante," near the conclusion, bringing in a few bars of the *Allegro* theme as a *Coda*. The next movement, in B flat major—a "Canon à la 7ième"—is a most ingenious piece of writing, and in performance has invariably been highly successful. The Canon, commenced by the violin, and answered a 7th below by the violoncello, has a well marked subject, in 6-8 rhythm, the pianoforte part being limited to a mere accompaniment, with the exception of the last few bars, where (the canon ceasing) it dies off with fragments of the theme. The "Gavotte," which follows, starts with a most exhilarating subject, in D minor, in excellent contrast with which is a melody in the tonic major, given out by the violin, with holding notes for the other instruments. After a phrase in B minor, we have a charming change into G major; and a return to the original theme in D major, with a close upon the dominant, leads with ex-

cellent effect to the opening subject in D minor, in which key this well written and most original Gavotte concludes. An "Air" in G minor, follows, played first by the violin, with imitative passages for the violoncello, and a quiet accompaniment for the pianoforte. The melody of this instrumental song is extremely winning, and modulations into the tonic major and its relative minor give much interest to the movement. The "Gigue," in D major, which concludes the "Suite" is so spirited and tuneful as to ensure the enthusiastic applause of the most popular audience. The manner in which the animated phrases—so thoroughly characteristic of this old dance—are tossed from instrument to instrument keeps the excitement alive to its concluding note, and proves unmistakably that its composer can be merry as well as wise when occasion demands it. That this clever "Suite" will materially enhance the reputation Miss Zimmermann has already gained by her compositions cannot admit of a doubt; and being so admirable an interpreter of her own works, we may reasonably hope that the present success she has achieved will but nerve her to increased exertion in the future.

Un Fidé Perles. Grand Morceau de Concert. Par H. A. Wollenhaupt.

THIS graceful piece is so profusely embellished that its merits will scarcely be revealed by those who cannot command a fairy-like touch, combined with a power of singing an independent melody. The passages are well placed under the hand, as might be expected from so practised a writer, and the themes are extremely tuneful and refined, especially those in A flat and F minor; and the last three pages, where the melody is played with the thumb, accompanied with *arpeggios*, if well performed, will be found highly effective. The composition will be certain to please a drawing-room audience.

Lake and Waterfall. Part-song. Words from "All the Year Round." Composed by E. H. Thorne.

MR. THORNE has well studied his poetry before composing this Part-song, and the result is most successful. The theme is melodious, and carefully as the voice parts are written, there is an utter absence of anything like restraint. We especially like the unison passage, in the tonic minor; and the answering of the voices on the words "Thou shouldst" is extremely effective. A point of much interest, too, is the quaint rhythm of the final phrase, which unexpectedly ends on the last note of the bar and thus gives a boldness of expression to the words in thorough consonance with the intention of the author. Compositions in which the poet and musician so truly sympathise should appeal with twofold force to intelligent listeners.

Spring Gusts. Part-song. Words by Lewis Thomas. Music by W. Henry Thomas.

AN unpretending and well written Part-song by a composer who, although new to us, is introduced by a name which should ensure for him a hearing, even if his music were not as good as it is. Mr. Thomas has set some graceful words to an appropriate melody, the harmony of which is unexceptionable throughout. The change to the tonic minor gives much freshness to the composition; and the return to the original theme is natural and effective. The future of so earnest and careful an artist will, we are assured, be watched with much interest.

LAMBORN COCK.

Humoresque, pour Piano, par Berthold Tours.

THE character of this piece scarcely perhaps justifies its title; but like all the compositions of Mr. Tours, it is excellently written, and has sufficient variety to create interest both in the performer and listener. The principal theme is light and playful, and the second subject affords a good contrast with the *staccato* passages which precede it. An effective point is gained by the introduction of the triplets, the energetic writing on the 6th page, especially, giving much vitality to the composition, and preparing well for the re-appearance of the opening theme. Pianists will find "Humoresque" amply repay them for the small amount of practice it demands.

Two Sketches, for the Pianoforte. By Georgina Bainsfather.

THE composer of these two graceful sketches shows that she has been trained in a good school. We should have been better pleased if she had boldly called the first a Waltz, and the second a Mazurka, instead of putting "Tempo di Valse" and "Tempo di Mazurka" at the commencement of the respective pieces; for we see such a decided tendency

in the present day, especially with young writers, to hide the fact of their having composed dance-tunes by christening them with the most fantastic titles, that it is good to remind them that the composers of the olden time gloried in the production of such works. The first "Sketch," in plain language then, is a very elegant Waltz, in F major, with a second subject in D flat, the first theme being re-introduced with the thumb of the right hand as the first note of groups of *arpeggios*, in the approved modern fashion. We like the Mazurka better. It commences with a highly characteristic subject in A minor, and afterwards moves with much effect into F major, the melody, particularly in the syncopated passages, being extremely pleasing. The composer will however, we are certain, thank us for pointing out the A which is printed twice over, instead of G, in the last bar of line 2. Amateurs, as a rule, have scarcely sufficient knowledge of harmony to correct even so glaring an error as this.

Loved one. Serenade. The Poetry after the German. Music by Charles Salaman.

The refined and poetical vocal music of Mr. Salaman appears to be winning its way as speedily as it deserves, if we may judge from the list of his works which accompanies this song. As a rule, there is a little too much weaving in of the pianoforte with the voice in most of this composer's songs to gratify those unambitious amateurs who are content to sing a lack-a-daisical air with sufficient accompaniment to keep them in tune; but in the Serenade before us no such difficulty will prevent its achieving that popularity to which its merits certainly entitle it. The melody, commencing in B minor, is doubled in the bass for a few bars; and a charming change into the tonic major gives a passionate expression to the words which cannot fail to move the most impassive listener. The return to the minor is in true sympathy with the poetry; and in the last verse the concluding phrases in the major key have an excellent effect. As a melodious and simple vocal piece by a composer who has shown that he can be sufficiently complicated when occasion requires it, this beautiful love-song must take high rank amongst the many elegant contributions to the art which Mr. Salaman has from time to time given us.

Old English Songs for Schools. Harmonized by John Hullah.

This capital selection of twelve English songs will doubtless be highly popular in the schools for which they are intended; for there can be no question that young people (and indeed often those of more mature age) are always delighted with familiar airs. Such tunes as "The Roast Beef of Old England," "The British Grenadiers," "Hearts of Oak" &c, will be practised as a pleasure by school-boys, whilst "Part-songs for the study of Intervals" will be droned through as a duty: indeed we much question whether more is not actually learned by singing music in which the pupils take a real interest than by poring over those dry exercises which are generally to be found so plentifully scattered through class-singing books. Mr. Hullah has harmonized the songs he has taken in hand with much skill; they are all written in the treble clef, the voice-parts flow easily throughout; and the little book being published at a price within the reach of all, will no doubt command an extensive sale.

ROBERT COCKS AND CO.

Chiming May Bells. Nocturne. Composed for the Pianoforte by F. V. Kornatzki.

WHETHER this piece is or is not a "Nocturne" we leave to be discussed by those who presume to understand what the word, in its conventional acceptation, really means; but that it is a very charming little composition there cannot be a doubt. The melody, surrounded by its *arpeggio* accompaniment, is extremely pleasing; and in so simple a sketch we think the composer has been quite right in preserving the character with which it commences throughout, as the temptation was very great to break out into passages by no means in harmony with the original design, in order to get "contrast" by a return to the opening theme. Both on its intrinsic merits as a graceful trifle for drawing-room performance, and as a study for lightness of touch, we unhesitatingly recommend "Chiming May Bells" to amateur pianists in search of novelty.

Home Treasures. A choice selection of popular melodies, arranged as Pianoforte Duets. By William Smallwood. Nos. 1 and 2.

THE list of pieces contained in this series being founded exclusively upon the melodies of songs published by one firm, we much question whether Messrs. Cocks's notion of

so comprehensive a title as "Home Treasures" will agree with that of the general public. The beautiful themes bequeathed to the world by the great composers cannot be reproduced too often; and especially should they be made familiar to young people by arrangements in every possible shape. "Treasures" indeed they are, in the highest sense of the word; and we are always pleased to welcome them, even adapted for the tiniest fingers in the nursery. Apart from the objection we have stated, however, we have no fault to find with these duets. Both parts are easily and carefully written, and the fingering is accurately marked where necessary. The tunes of all the numbers of this publication are now tolerably well known; and in houses where a higher style of music is not cultivated, children will no doubt be delighted to play what they hear their elder sisters sing.

J. B. CRAMER AND CO.

Saltarello. For Pianoforte. By Charles Salaman.

THIS Saltarello has a light and playful theme which cannot fail to please, although it will tax the executive powers of amateurs if played up to the time intended by the composer. The changes of key give much freshness to the piece, especially that from D flat major to A; and an excellent effect is gained, in the return to the original subject in A flat, by enharmonically altering the dominant harmony of C sharp minor, the B sharp becoming C natural of the new key-note triad. The piece is, in our opinion, rather too long, the repetitions somewhat overdone; but if performed as indicated, "Presto e Leggierissimo," few listeners may perhaps agree with us.

Goodwin's Handbook of Singing, for the use of Schools.

WE cannot head our notice of this little book with the name of any publisher, as the title-page merely informs us that it is "to be had of all book and music-sellers." We scarcely see any reason for its publication, as Wilhelm's method of teaching singing, which it professes to explain, has been too long before the public to need a re-introduction by Mr. Goodwin; and so many systems especially adapted for class instruction have latterly obtained favour that the rule of the "fixed Do"—by which no two scales resemble each other to the eye—appears now somewhat antiquated. Of course in this work, as in all others based upon the Wilhelm system, the exercises are in the key of C, and the pupil is left to find out the difficulty of seeing all the intervals of the scale in a different place when another sound is taken for the key-note. Some of the author's explanations we decidedly object to; as for instance, where in speaking of the interval of a third, he says "There are two kinds of thirds—Perfect and Imperfect. The Perfect is separated by two Tones; the Imperfect by a Tone and a Semitone only." According to this theory, a minor triad must be dissonant, because it contains an "imperfect" interval. Again we cannot endorse the truth of the sentence that "a syncopation is effected by accenting the second or fourth beats of a bar," for, in the first place, no pure syncopation can occur unless a note is commenced on the unaccented part of a bar and lengthened during the half of the next accented beat; and, in the second place, such a definition would convey the notion to a learner that syncopation could never be used in Triple time, which certainly should at least have no "fourth beat." Most of the simple songs, some of which are composed by Mr. Goodwin, are well adapted for their purpose; and, were the wording of some of the definitions re-considered, the book would be found serviceable to the admirers of Wilhelm's method.

METZLER AND CO.

Te Deum. By William Spark, Mus. Doc.

THIS piece is extracted from the *Practical Choirmaster*, a serial which appears quarterly, and consists of original Anthems, Services, and other pieces of Church music, the whole being edited by Dr. Spark. This gentleman is so much before the world in the character of editor—choosing composers, accepting their music, nursing it through the press, and introducing it to the public—that when he appears as a producer, a particular interest centres in his name. The interest is justified by the piece before us, which is eminently pleasing throughout, generally suited to the voices, and constructed with capital regard to broad effect. The excellent resource of returning to the opening matter, when, near the end, the exactly analogous words appear, "Day by day we magnify Thee," has the admirable effect of uniting the sense of the two passages, and

giving extra force to it in each place, by reference to the other. The continuance of the device is less happy, when the music of "To Thee all angels" is repeated to the words "Vouchsafe, O Lord;" since what should express the exaltation of all sentient nature, can scarcely be a just rendering of this most tender, contrite, self-denying of supplications. An earlier allusion to the same musical idea is as little pertinent to the sense, when this jubilant matter is appropriated or misappropriated to the description of the Redeemer's humility, "When Thou tookest upon Thee." A graceful episode in the key of E flat, extends from "We believe that Thou" to "bless thine heritage." It seems to utter a gentle reliance on the mercy of the last judgment, free from terror, and full of sweetest hope. The reading is perhaps unusual—the more its merit—but fully warranted by the text. As to the music of this extended passage, two things must be noted: the preparation of the suspended 9th of A flat (between bass and alto) by the 8th of B flat, on the words "number'd with Thysaints,"—a progression about whose propriety, the author's employment of it shows that doctors differ; and the employment of this key of E flat (the piece beginning and ending in F) for so long and prominent a portion of the design as it here occupies, and its bad effect being aggravated by the gradual approach to it through the key of B flat, as if folks went to church to learn the successive order of flats, F having one, B flat two, E flat three, and the like. Some excellent sounds are produced by the duplication in several places of the successive thirds of the sopranos and altos, accompanied by the tenors and basses an 8th below. This is an application to voices of an orchestral principle, which is well conceived and will have a good result. On the whole this setting of the "Te Deum" may well hold its own among compositions of a decidedly modern but by no means extravagant class.

C. JEFFERYS.

The Responses, Gloria and Sanctus from the Communion Service. Set to Music by William H. Maxfield.

This publication comprises four distinct compositions, or at least so many different settings of some if not all of the portions named of the Communion Service. They are all without pretension, and, save for a glaring false relation to the words "Thee, O," in the only music to the Sanctus, without fault. First we have all the four pieces set in E; second, the first three in E flat, there being three versions of the Kyrie, besides the needful change for its application to the 10th Commandment, so that no one is to be sung twice in succession, and a pleasant variety is thus secured; third, the same three pieces are set in F; and fourth, they are set again in E. The "Gloria," be it observed, is not the grand hymn beginning "Gloria in excelsis," but the interpolated words to be sung before the Gospel, which slightly vary according to the will of the presiding Minister, which may, probably, have controlled Mr. Maxfield's choice. We look with pleasure for a more ambitious effort from the same hand.

SIMPKIN, MARSHALL AND CO.

Hymn Tunes. Composed by H. Hugo Pierson.

DEATH stays the hand of the critic that would point to vices in one who, if living, might have amended if he could not have defended them. Be they forgotten, while the merits of the late musician's work—albeit they speak clearly for themselves—afford a free and pleasant task to the commentator. We should show ourselves unable to judge the latter if we ignored the presence, in the work before us, of some incidents that are unworthy the writer of the very far greater portion, which evinces a large knowledge of music, a decidedly original feeling, a considerable power of invention, and a sense of beauty in melody as much as in harmony, which all who become acquainted with the music must reverence. The work is a second series of Hymn Tunes, consisting of thirty-six specimens, set to popular poems that are drawn from various sources. Let the question be set aside for the while, as to the desirability of multiplying tunes to the same verses, with the consequent risk of confusing the untaught singers who are supposed to take part in the hymnal music of the Church; and let these settings be regarded on their own strength, without comparison with foregone labours of other musicians in the same field, and it may fairly be stated that the strength is great, and that the interest of the series is in proportion. We remember the author's oratorio, "Jerusalem," and the effort that was apparent throughout that work to avoid pre-

cedent and to be novel though at the expense of beauty; such straining is not obvious here, art has become nature to the composer, and in seeming to be natural he has accomplished much more in this comparatively small work than was achieved in that intentionally large one. If the name of Henry Hugo Pierson is to live, as it indeed deserves, it will be remembered with brighter honour to himself in this collection of Tunes, than in the highly pretensive work of one-and-twenty years ago. Some of the pieces that most agreeably impress us, are No. 5, a deeply pathetic setting of a translation of the "Dies Iræ;" No. 7, a melodious rendering of the Rev. G. Thring's "O God, the King of glory;" No. 9, best of all, a truly charming piece of music to the poem "Thou art gone up on high," by Emma Toke; No. 23, another poem by the Rev. G. Thring, "God the Father," in the music to which, the ordinary four parts were insufficient to contain the artist's meaning, so he extended the score to five, in this one instance, and the extra fullness highly enriches the effect; No. 27, Lyte's beautiful poem, "Abide with me," to the setting of which, the five bar rhythm gives marked individuality, but will not evade the poet's painful blunder against all musical necessity, of punctuating the last line of one of the later verses differently from that in all the others; the Rev. J. Marriott's "Thou, whose Almighty word," No. 30, in the treatment of which, the temptation in the metre to reproduce the tune of "God save the King" is most happily escaped; so we might go on numbering till our limits were far surpassed, and our praises were still incomplete. Poor Pierson was a genuine zealot in art; he aimed ever at the highest, and in the publication before us he has left the world matter for true admiration.

REEVES AND TURNER.

Music in play and Music in earnest. By Orlando Steed.

By the title-page we perceive that this is a lecture delivered at the Town Hall, Sudbury, and we can conscientiously say that were most of the lectures we are compelled to listen to only half as thoughtful and earnest, there would be little need for the addition of those "illustrations" without which such discourses are considered in the present day to offer no attraction to the general public. Mr. Steed, although a conscientious artist, is evidently not a musical fanatic, for he wisely commences his address by urging upon his hearers the necessity of enlarging the mind by a study of all arts, in order to work reverently and seriously in any one. "Not long ago," he says "Mr. Ella tells us, at a discussion upon Musical Education at the Society of Arts, a painter, a Royal Academician, who had received his education gratuitously, repudiated the idea of State aid for music on the ground that it was not worthy of being called an art at all. This want of comprehensiveness in those who are considered to belong to the educated classes was doubtless the cause of Channing's pregnant query, 'Did you ever know a senior wrangler who wasn't a fool?' which conveys the incontrovertible truth that exclusive or undue devotion to any kind of study, however legitimate or beneficial, cannot but cramp the powers of the intellect and narrow the sympathies of the mind." This is indeed true; and were it not for the firm belief a real lover of his art has in what Mr. Steed calls the "moral influence" of music, the chance would be small of its eventually making its way through the mist of ignorance which surrounds it. Pursuing his subject logically, illustrating his positions with much acuteness, and occasionally in most felicitous language, our author very ably proves that music is of all arts the most spontaneous, the germs of vocal music, indeed, being inseparable from articulation. "I must repeat," he says, "that while the organs for the production of effects upon the ear are innate to man, he has to go out of himself, as it were, to obtain the means of appealing to the eye. Poetry and vocal music are born with him; architecture, painting and sculpture, can only be practised when he has found out the use of tools." We regret that we have not space to follow Mr. Steed through the principal points of his very able lecture, but we cannot refrain from quoting some of his remarks respecting those who should be employed as instructors of youthful pupils, because we are certain that so much misapprehension exists upon this matter that the sooner the truth is spoken the better. "The custom," he says, "of having incompetent teachers for the young, in the hope that a more capable and expensive one will be able to put things right by and by, is another frequent cause for want of success. The rudiments of the art, unless correctly acquired at first, are rarely learnt at all. A bad position of the hands, and numberless other faults, if long persisted in,

will stick to a pupil in spite of all the efforts of after years." And, speaking of eminent solo performers being engaged as teachers, he writes thus:—"Great players, independently of their disinclination, are seldom possessed of the requisite qualifications for teaching beginners of only average talent; . . . they can hardly be expected to sacrifice the maintenance of their executive proficiency, and their study of the higher branches of the art, in order to make themselves acquainted with the best method of teaching children their notes, and of arousing their dormant sensibilities." Precisely; but the delusion that they will do so is so common that it will require many years to root it out, especially with those parents and guardians who are themselves utterly ignorant of the subject for which they seek instruction. Meanwhile, however, it is good that the question should be ventilated whenever an opportunity arises; and Mr. Steed deserves every credit for the manner in which he has boldly come forward to challenge this, as well as many other conventional shams, connected with the art.

ORIGINAL CORRESPONDENCE.

HANDEL'S "THEODORA."

TO THE EDITOR OF THE MUSICAL TIMES.
SIR,—Mr. G. A. Macfarren, in his paper on Handel's "Theodora," which appeared in the June number of your periodical, mentions the only occasions of performance of that Oratorio, I presume as far as he knew. It may be interesting to your readers to know that it was performed by the St. John's Coll. Musical Society at Cambridge, in the May Term of 1871, under the direction of Dr. G. M. Garrett.
 I am, Sir, yours truly,
 CHARLES J. LANGLEY.

Northampton, July 25th.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. B.—Apply to the Professor of Music at Oxford or Cambridge University.

NOVICE.—The Clarinet.

WALTER THOMSON.—Consult the list of Theoretical works issued by the principal music-publishers.

MUSICUS.—Write to Oxford or Cambridge University for an answer to the first question, and for the second to the Secretary of the College of Organists, 41, Queen's Square, Bloomsbury.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CHRISTCHURCH, NEW ZEALAND.—A subscription concert was given by the Christchurch Orchestral Society in the Oddfellows' Hall, on the 8th May, which proved highly successful. The principal instrumental piece was Mozart's *Jupiter* Symphony, which was rendered throughout with excellent effect. Cherubini's Overture to *Les Deux Journées*, Rossini's *Semiramide*, Mozart's *La Clemenza di Tito* and Weber's *Jubilee* Overture, were also well played, and received with much applause. The vocalists were Mrs. Barry, Miss Little and Mr. Thomas Acland. An agreeable item in the programme was the singing of some part-songs, the execution of which reflected much credit upon the vocalists. The concert was extremely well attended.

CLOONEY, WATERSIDE.—On the 29th June (St. Peter's Day) the new organ of All Saints' Church, was formally opened and employed for the first time in public service. The Episcopal Bishop of the diocese had consented to preach on the occasion; but, owing to indisposition, he was unable to attend, and his place was filled by the Rev. George Smith, M.A., Rector of Tamlaughtinlagan. The new instrument was built by Messrs Foster and Andrews of Hull, at an estimated cost of £385, payable on completion of the instrument. Of this sum £10, reckoned for the gilding of the prospect pipes, has been presented, through Mrs. Stewart, by lady friends outside the parish, and the

Select Vestry has made itself responsible for the remaining sum of £375. With the exception of the omission of the Litany, no change was made in the order of Morning Prayer. Mr. T. Palmer, organist of All Saints, aided by an efficient and numerous choir of ladies and gentlemen, rendered the various anthems, chants, and hymns in a highly creditable style. The following are the names of the principal sacred compositions given:—*Venite*, Chant No. 7, *Anglican Chant Book*. Psalm 139, verses 1 to 13, and *Gloria Patri*, No. 156; verses 13 to end, No. 157. Psalm 140, No. 156. Psalm 141, No. 158. *Gloria Patri*, No. 156. *Te Deum*, Service in F, Dr. Dykes. *Jubilate*, No. 108. As Anthem, Hymn 246, *Church Hymnal*. As Introit, Hymn 151 (in unison). Kyrie, Sir R. P. Stewart. Doxology, Tallis. Before Sermon, Hymn 104 (tune 40). The organ is a very handsome and sweet-toned instrument, and its qualities were fully displayed by Mr. T. Palmer during the course of the service, and particularly in the playing of the voluntaries "Andante con moto" (Mendelssohn), and "Hallelujah to the Father" (Beethoven). An eloquent sermon was preached by the Rev. George Smith, based upon the 16th verse of the 3rd chapter of St. Paul's Epistle to the Colossians, after which a collection was made. At four o'clock an afternoon service was held, at which the Litany was read, and a sermon preached by the Rev. Charles Russell, A.M., curate of St. Anne's Church, Dublin; and at six o'clock an evening service took place, on which occasion the Rev. B. B. Gough occupied the pulpit.

EASTBOURNE.—Mr. Hardy's annual concert was given in the Assembly Rooms on Tuesday evening, the 1st ult. The first part of the programme consisted of selections from Mendelssohn's *Elijah*. The soprano solos were effectively rendered by Mrs. Billing, and Miss Maas displayed considerable expression in the contralto music; Mr. Stedman's singing of "If with all your hearts" and "Then shall the righteous" was excellent, and was highly appreciated. The bass solos were given by Mr. Welch, who, though suffering from a cold, sang very creditably. The choruses were on the whole given with tolerable steadiness by the members of the Choral Society, under the efficient conductorship of Mr. Hardy, who deserves much praise for the care he has bestowed in their training. The second part of the concert consisted principally of popular songs, contributed by the above-named artists and Miss Cassle. The audience was by no means so large as might fairly have been expected.

GLASTONBURY.—A concert was given in the Assembly Rooms on the 1st ult., by the Glastonbury Musical Society. The programme contained several excellent glee, part-songs, and pianoforte pieces, all of which were rendered with taste and precision. Considering that the Society has been formed for a few months only, the greatest credit is due to the conductor, Mr. J. H. Hemsley, vicar choral, of Wells Cathedral.

HARTLEPOOL.—The new organ erected by Messrs. Harrison and Harrison of Durham and London in Holy Trinity Church, was opened on Thursday the 26th June, the Rev. J. B. Dykes, M.A., Mus. Doc., Oxon., vicar of St. Oswald, Durham, presiding at the instrument. The services were principally taken from Dr. Dykes's compositions, and the accompaniment and impromptu voluntaries were given in his usual masterly style. The Dean of Durham preached in the morning and the Vicar of Newcastle in the evening, the Rev. E. Shaw, vicar of Holy Trinity, taking part of the service, assisted by the Rev. D. R. Falconer, vicar of St. Hilda's, Hartlepool, and the vicar of Hartlepool. The services were continued on the Sunday following, when Mr. Jas. Hoggett, of Darlington (who was to have played) being absent on account of illness, his place was very ably filled by Mr. Septimus Lawson, the organist of the church, under whose skilful hands the qualities of the instrument were well displayed. The organ is very much admired. The diapasons are remarkably rich and good, and the soft stops in the swell superb. In the manual and a pedal organ of 29 notes. When thoroughly finished there will be 36 stops running through the instrument—6 couplers and 5 composition pedals. All the action is in for the above, but the pipes of 10 stops will be added as funds increase. The front, 30 feet high, including height of pipes, is of English oak, and the pipes of the 16 feet contra-salicional, the 8 feet open diapason in the south front, and the 8 feet pedal viola in the west front are of burnished metal. The total cost, when completed, will be about £850.

KIDDERMINSTER.—The first subscription concert of the season by the Kidderminster Choral Society was given on Tuesday evening, the 1st ult., at the Music Hall. There was a full and appreciative audience. The work selected was Barnett's *Ancient Mariner*, and the performance, as a whole, was an exceedingly good one. The principal vocalists were Miss Emilie Madeline (soprano), Mrs. Hayward, of the Birmingham Town Hall Concerts, and Mrs. Boulter (contralto); Mr. Owen Davis, of Stourbridge (tenor), and Messrs. A. Cotton and J. Muston (bass). Mr. Fitzgerald conducted.

LIVERPOOL.—On the 1st ult, the choirs representing Liverpool at the National Music Meetings at the Crystal Palace, gave an open rehearsal at the Philharmonic Hall. Mendelssohn, Croft, Schubert, Beethoven, Schumann, Goss, &c., were represented in the works selected for performance, all of which were finely rendered, and reflected the utmost credit upon the training of the choirs. Mr. Jude's accompaniments were excellent, and Mr. Sanders conducted with much ability.

PICKERING.—The series of six district Festivals of the York Diocesan Choral Association, were brought to a close by a gathering here on the 3rd ult., the other places of meeting having been, Church Fenton, Abesford, St. Mary's, Castlegate, York, Newton and Market Weighton. On the whole the singing has been a decided advance upon that of former years. Mr. E. J. Hopkins's noble unison *Cantate Domino* and *Deus Miseratur* have been sung at each gathering in such a manner as to prove that the best music is that which most successfully draws out the musical intelligence and feeling of choirs—at least of Yorkshire choirs. The novelty of this series of festival services has been the introduction of the old two-part anthem of small "places where they sing," in a modern form. Every one who

has had to do with small choirs knows full well the utter impossibility of obtaining a balance of four-part register. Altos are well-nigh unknown things—their places being generally supplied—if supplied at all—by withdrawing from the trebles the most reliable and useful voices, thus destroying the substance and self-reliance of the first part without supplying an adequate second. The distinctive notes of the tenor are scarcely ever to be heard in small choirs for the simple reason that those distinctive notes can only be produced by very far more practice and care than the small-choir singer can afford to devote to his vocalization. The working compass of the ordinary small choir resolves itself into from about C to E for boys, girls and women, and the lower from C to E for the men. For these two sets of voices has Mr. G. A. Macfarren—always ready as he is to meet a real church musical want when set before him—composed some two-part anthems, two of which “Blessed is the soul,” and “Come ye and let us go up,” have been sung at these choral gatherings. At first of course the country choirs were hurt at the indignity of being reduced to two-part harmony, especially those that had no alto of any sort, and whose third bass generally sang the tenor; but as festival after festival came round, one and all joined in heartiest praise of what originally they had looked upon with disdainful eye. It was found in practice that far firmer singing, far purer tone, far truer expression, in fact far more real music, could be got out of the balanced two parts than out of the incomplete attempts at four-part anthems. On all hands has it been acknowledged that the specimens of two-part anthems that Mr. G. A. Macfarren has supplied, have entirely answered the purpose intended; and it is very greatly to be desired that other of our leading composers will join Mr. Macfarren in supplying the needs of our multitude of smaller churches, which hitherto, for lack of just such compositions, have been kept back from observing the one rubric on which there can be no dispute, “in choirs and places where they sing, here followeth the anthem.”

SHORWELL, ISLE OF WIGHT.—The first of two festival services to be held this year, under the auspices of the Isle of Wight Choral Association, took place on Thursday, June 26th, in the parish church. The following parish choirs were represented:—Calbourne, Shorwell, Newton, Arleton, Chale, Holy Trinity, Ryde, and East Cowes, numbering about 120 voices. There was a full rehearsal in the church at 12 o'clock, and afterwards a dinner in the National School-room, at which Sir H. P. Gordon, Bart., of Northcourt, occupied the chair, supported by the Archdeacon of the Isle of Wight, the Hon. Evelyn Ashley, Lieut.-Col. Atherby, the Rev. T. Renwick, vicar of Shorwell, etc., etc. At four P.M. the surplined choirs and clergy entered the church singing the processional hymn, “Uplift the banner,” to Mr. Baptist Calkin's tune from the *Hymnary*, from which valuable collection all the hymns in the service book were selected. The psalms and canticles were sung to Anglican chants (single and double). The Anthem was Sir J. Goss's “Fear not, O land,” which though somewhat arduous for country choirs, went steadily and well. A sermon was preached by the Rev. G. Williams, B.D., rector of Ringwood, Hants. The priest's part in the service was sung by the Rev. F. Whyte, vicar of East Cowes; and the organ accompaniments were played by the Rev. H. Biscoe, Curate of Brightstone. At the conclusion of the service the choir left the church singing as a recessional, “Onward, Christian soldiers,” to Mr. Sullivan's very effective tune from the *Hymnary*. The Festival was altogether a success, both as regards the musical performance and general arrangements, thanks to the able and indefatigable pains bestowed by the secretary, the Rev. R. N. Durrant, and by Mr. S. Lake, organist of Holy Trinity, Ryde, the choir-master of the Association.

WARMINSTER.—Mr. Frank Spinney, F.C.O., who has just been appointed organist of Embscot Parish Church, Warwick, has received a most gratifying recognition of his services in the cause of music, from the people of Warminster, by being presented with a purse of gold, and a handsome timepiece, bearing the following inscription:—“Presented to Mr. Frank Spinney, late organist of the Parish Church of St. Denys, Warminster, together with the sum of £30 by his friends of all denominations, in appreciation of his readiness to help on all occasions.”

WEYBRIDGE.—A concert was given on Tuesday evening the 1st ult., at the National School-rooms, by the members of the St. James's Church choir, conducted by Mr. H. P. G. Brooke, organist and director of the choir. The reception accorded to Mr. Brooke and the choir was very hearty. Several concerted pieces were exceedingly well sung, the choir paying strict attention to the *pianos* and *fortes*. Solos and duets were effectively rendered by the Rev. H. Spyers, and Messrs. J. and C. Morgan, some of which were re-demanded. The great success of the evening was the trio, “The Wood Thrush” (Hutton), which was beautifully sung by three of the choir boys (encored), and reflected the highest credit upon the singers and their teacher. The instrumental pieces, Overture *Così fan tutte* (Mozart), and Bach's “Meditation,” were well played by Mr. and Mrs. Morgan and Messrs. J. and C. Morgan. Mr. Brooke conducted, and accompanied the songs, etc., with much judgment and skill.

WISBECH.—On Monday, the 21st ult., an entertainment was given at the Working Men's Club and Institute, on the occasion of laying the foundation stone of the new Gymnasium. Several selections were given by the Philharmonic Band of the Institute, and the singing of Mr. W. H. Jude (of Liverpool) in the “Gambler's Wife” and “The ship on fire” was much admired, both songs being encored. Some recitations and readings were also included in the programme.

ORGAN APPOINTMENTS.—Mr. Orlando Baker to the Congregational Church, Swindon.—Mr. R. T. Gibbons (Organist, &c., of the Royal Polytechnic Institution) to Holy Trinity Church, South Penge.—Miss H. C. Sturton (late of St. Stephen's Mission Chapel, Lewisham), to Morden College Chapel, Blackheath.—Mr. C. Gregory, Organist and Choirmaster to St. Paul's Church, Bethnal Green.—Mr. C. Kitchen, Organist to Christ Church, Forest Hill.—Mr. J. G. Smith, Organist and Choirmaster to St. Botolph's (New Church), Worthing.

—Mr. S. K. Hales, to Rams Episcopal Chapel, Homerton.—Mr. Henry Fort, to Holy Trinity Church, Beckenham.

CHOIR APPOINTMENTS.—Mr. Charles Hamford (of Bedford Episcopal Chapel, Bloomsbury), Principal Tenor to St. Thomas's Church, Orchard St., Portman Square, W.—Mr. Walter J. Markley, Conductor of the Railway Clearing House Musical Society.—Mr. Major J. Smith, Choirmaster to All Saints, Park Road, Brixton, S.W.—Mr. John Nutton (Bass) of York Minster, to Magdalen College, Oxford.

DURING THE LAST MONTH.

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In adapting the original English words of those Songs, which Schumann set to translations, the music has been made the paramount consideration, and words have been altered to suit the musical text when necessary; thus Nos. 13 and 31 are called "Some one," and "No one," since the redundant syllable in Somebody and Nobody disfigures the musical phrase. Moreover, considerable alterations had to be made in the Songs of Burns, without reference to the declamation.

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281	Night, sable goddess ...	3d.
282	Hence, all you vain delights ...	3d.
283	Swallow, swallow hither wing ...	3d.

VOLUME X. CONTAINS—

SONGS AND MADRIGALS BY

R. L. DE PEARSCALL.

284	The Hardy Norseman ...	(S.A.T.B.) 4d.
284*	do. do. ...	(A.T.T.B.) 4d.
285	Nymphs are sporting ...	(S.A.T.B.) 3d.
286	O who will o'er the downs ...	4d.
286*	do. do. ...	(A.T.T.B.) 4d.
287	Who shall win my lady fair ...	(S.A.T.B.) 4d.
288	Why with toil ...	3d.
289	When Allen-a-Dale went a-hunting.	Glee ... 4d.
290	I saw lovely Phillis. Madrigal ...	4d.
291	The River Spirit's song ...	(A.T.T.B.) 3d.
292	It was upon a Spring-tide day. Madrigal ...	(S.A.T.T.B.) 4d.
293	Take heed, ye shepherd swains. Madrigal ...	(S.S.A.T.T.B.) 4d.
294	Spring returns. Madrigal ...	(S.A.T.B.) 2d.
295	Great God of love. 8 voices. Madrigal ...	3d.
296	In dulci júbilo. Christmas Carol ...	3d.
297	The song of the Frank companies ...	(S.A.T.B.) 3d.
298	How bright in the May-time ...	3d.
299	The Winter song ...	2d.
300	The Bishop of Mentz ...	3d.
301	When last I strayed ...	3d.
302	See how smoothly ...	2d.
303	Let us all go Maying ...	2d.
304	List! Lady, be not coy. Madrigal ...	(S.A.T.T.B.) 3d.
305	O ye roses. Madrigal ...	(S.S.A.T.T.B.) 3d.
306	Sing we and chaunt it. Madrigal for Double Choir ...	2d.
307	Sing we and chaunt it. Madrigal for 4 voices ...	2d.
308	The Red Wine flows (T.T.B.B.) ...	2d.
309	Shoot, false love, I care not. Ballet Madrigal ...	(S.A.T.B.) 3d.
310	Laugh not, Youth, at Age. Madrigal ...	(S.A.T.B.) 4d.
311	Down in my garden fair. Madrigal ...	3d.
312	Adieu! my native shore ...	2d.
313	Purple glow the forest mountains ...	2d.
314	Caput aprí defero ...	3d.
315	A Chieftain to the Highlands ...	2d.
316	A King there was in Thule ...	2d.
317	Come, let us be merry. Twelfth Night Song ...	2d.
318	Mihi est propositum (A.T.B.B.) ...	2d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.) ...	3d.
320	Lay a garland. Madrigal for 8 voices ...	3d.
321	Summer is y' coming in. Madrigal ...	(S.S.A.T.B.B.) 2d.
322	Why should the Cuckoo's tuneless note. Madrigal. (S.S.A.T.B.) ...	3d.
323	Why weep, alas! my lady love. Do. ...	3d.
324	There is a paradise on earth (A.T.B.B.) ...	3d.
325	O! all ye ladies fair and true ...	2d.
326	War Song of the Norman Baron Taillefer (S.A.T.B.) ...	2d.
327	Why do the roses. Mad. for 4 voices ...	2d.
328	Sweet as a flower in May. Do. ...	2d.
329	The praise of good wine (T.T.B.B.) ...	3d.
330	{ The Watchman's Song (T.T.B.B.) ...	2d.
330	{ Ditto. (S.A.T.B.) ...	2d.
331	The Waters of Elle (S.A.T.B.) ...	2d.
332	No! no! Nigella. For Double Choir ...	2d.
333	Sir Patrick Spens. In 10 parts ...	4d.

SONGS BY A. S. SULLIVAN, HENRY SMART, &c.

The long day closes (T.T.B.B.) ...	A. S. Sullivan 3d.
The Beleaguere (T.T.B.B.) ...	A. S. Sullivan 3d.
The Homeward Watch ...	Henry Smart 14d.
Sleep, my sweet. (A.T.T.B.) ...	J. L. Hatton 3d.
The Wrecked Hope (S.A.T.B.) ...	J. L. Hatton 3d.
Going away (A.T.T.B.) ...	J. L. Hatton 3d.

(To be continued.)

Nearly all the above-named Four-Part Songs are published in score, folio size; also in separate vocal parts, either octavo or folio.

NOVELLO'S OCTAVO CHORUSES.

TO CHORAL SOCIETIES.—To remove the heavy taxes upon musical knowledge which had for so long a period prevented the possibility of the dissemination of the works of the great composers amongst the people of this country, Mr. J. Alfred Novello, in the year 1846, commenced the issue of those cheap editions of the standard oratorios and other sacred compositions, which are now too well known by all classes to need a word of recommendation. For some years the choruses in the octavo editions of these works have been published separately, with an organ or pianoforte accompaniment, at an exceedingly cheap rate. Messrs. Novello, Ewer and Co., however, believe that the time has now arrived when they may still further help forward the good work which has already produced such glorious results; and they have resolved, therefore, upon reducing the price of the whole of the octavo choruses *fully fifty per cent.*

HANDEL.			HANDEL.			HANDEL.		
No.		Pence.	No.		Pence.	No.		Pence.
1	And the glory of the Lord	Messiah 14	64	Hail, mighty Joshua	Joshua 2	101	Sing unto God	Judas 1
2	And with his stripes	" 1	65	How soon our t'wining tresses	" 1	102	Swell the full chorus	Solomon 1
27	And he shall purify	" 14	66	(How are the mighty fallen	" 1	103	Now a different measure	" 1
3	All we, like sheep	" 14	279	Funeral Anthem	2	104	Shake the dome	" 1
4	And the children of Israel	Israel 2	280	She delivered the poor	" 14	105	See the proud chief	Deborah 2
5	And Israel saw	" 1	281	How are the mighty fallen	" 14	106	The Lord gave the word	Messiah 1
6	And believed the Lord	" 1	282	The righteous shall be had	" 14	107	Their sound is gone out	" 1
7	He is my God	" 14	222	How excellent thy name	Saul 14	108	They loathed to drink	Israel 1
8	And I will exalt him	" 14	223	(The youth inspired	" 2	109	The trumpet's loud clangour	Ode 1
9	The depths have covered	" 14	224	Our fainting courage	" 2	110	Thy right hand, O Lord	Israel 1
10	And with the blast	" 14	225	How excellent, and Hallelujah	" 2	111	And in the greatness	" 1
11	Ah, wretched Israel	Judas 1	65	I will sing unto the Lord	Israel 2	112	Thou sendest forth thy wrath	" 1
12	All the earth	Dettingen 14	66	In glory high	" 14	113	Who is like unto Thee?	" 1
13	To thee all angels	" 14	67	Immortal Lord	" 14	114	The earth swallowed them	" 1
14	Awake the trumpet's	Samson 14	258	King's daughters were among	" 14	115	The people shall hear	" 3
15	Almighty ruler of the skies	Joshua 14	260	Kings shall be thy nursing fathers	" 14	116	To our great God	Judas 1
16	As from the power	Ode 3	68	Let their celestial concerts	Samson 14	117	To thee Cherubin	Dettingen 14
17	At last divine Cecilia	Alex.'s Feast 1	69	Lift up your heads	Messiah 1	118	The glorious company	" 1
18	All your boast will end	Deborah 1	70	Let all the angels of God	" 1	119	Thine honourable, true	" 1
19	Bacchus's blessings are a treasure	" 1	71	Let us break their bonds	" 14	120	Thou art the King	" 1
20	Behold the Lamb of God	Messiah 14	72	Mourn, Israel, mourn	" 14	121	Then shall they know	Samson 1
21	Behold, Darius	Alexander's Feast 1	73	Lead on, lead on	Judas 1	122	Then round about the starry throne	" 1
22	Break his bands of sleep	" 1	74	Let thy deeds be glorious	Deborah 14	123	To dust his glory	Samson 1
23	But as for his people	Israel 14	75	Let thy glad songs	" 3	124	To man God's universal law	" 14
24	But the waters overwhelmed	" 1	76	Alleluia	" 3	125	Theme sublime	Jephtha 14
25	O death, where is thy sting?	" 1	77	Let thy hand be strengthened	" 1	126	To song and dance	Samson 14
26	(Duet) Messiah	14	261	Let justice and judgment	" 1	127	To fame immortal go	" 14
27	But thanks be to God	" 14	262	Mourn, ye afflicted	Judas 14	128	The princes applaud	Alex.'s Feast 1
28	By slow degrees	Belshazzar 3	79	Mourn, all ye Muses	Acis 1	129	Tune your harps	Judas 14
29	Cherub and Seraphim	Jephtha 2	228	Dead March	Saul 1	130	Throughout the land	Solomon 14
30	Come and trip it	" 14	80	Mourn, Israel, mourn	" 14	131	Thus rolling surges rise	" 1
31	Doubtful fear	Jephtha 14	81	Must I my Acis still bemoan?	Acis 14	132	The name of the wicked	" 2
32	Disdainful of danger	Judas 14	82	Music spread thy voice	" 14	133	To long posterity	Joshua 14
33	Day by day we magnify	Dettingen 2	83	May all the host	Joshua 1	134	The Lord commands	" 14
34	Make them to be numbered	" 2	257	My heart is inditing (1st movement)	" 14	135	The Great Jehovah	" 1
35	Draw the tear	Solomon 1	84	No more to Ammon's God	Jephtha 14	136	The listening crowd	Alex.'s Feast 14
36	Despair all around them	Deborah 14	85	Now love, that everlasting boy	" 14	137	The many rend the skies	" 2
37	Alleluia	" 14	86	O God, behold	" 14	138	The ways of Zion do mourn	" 14
38	Egypt was glad	Israel in Egypt 14	87	O first-created beam	Samson 14	139	Their bodies are buried	" 14
39	Envy! eldest born of hell	Saul 1	88	O thou that tellest good tidings	" 14	140	But their name liveth	" 14
40	Exceeding glad shall he be	" 1	90	O father, whose Almighty	Judas 14	141	The people will tell	" 1
41	For unto us a child	Messiah 2	91	O Lord, in thee	Dettingen 2	142	They shall receive	" 14
42	Fallen is the foe	Judas 14	92	O thou bright orb	Joshua 14	143	The merciful goodness	" 14
43	For Sion lamentation make	" 1	93	O the pleasure of the plains	Acis 14	144	The mighty power	Athalia 3
44	Fixed in his everlasting seat	Samson 1	94	O blast with thy tremendous	" 14	145	The great king of kings	Deborah 14
45	From the censer curling	Solomon 4	95	O Baal, monarch of the skies	" 14	146	Doleful tidings	" 14
46	From the east unto the west	" 14	227	O fatal consequence of rage	Saul 14	147	The king shall rejoice	" 1
47	From harmony	Ode 14	229	In sweetest harmony (Air)	" 14	148	These delights if thou canst give	" 14
48	For all these mercies	Joshua 1	96	O vouchsafe, O Lord	Dettingen 2	149	L'Allegro	" 14
49	Forbear thy doubts	Deborah 1	97	O Lord, in thee	" 14	150	These pleasures, Melancholy, give	" 14
50	For ever to the voice	" 14	98	O thou bright orb	Joshua 14	151	Thou hast prevented him	" 14
51	Galatea, dry thy tears	Acis 14	99	O the pleasure of the plains	Acis 14	152	Tyrants now no more	Hercules 1
52	Gird on thy sword	Saul 2	94	O blast with thy tremendous	" 14	153	Upon Thy right hand	" 14
53	Great Dagon has subdued	Samson 14	95	O Baal, monarch of the skies	" 14	154	Worthy is the Lamb	Messiah 2
54	Glorious hero!	" 14	227	Eagles were not so swift	" 14	155	Amen	" 14
55	Glory to God	Messiah 1	229	In sweetest harmony (Air)	" 14	156	Welcome, mighty King	Saul 1
56	Glory to God	Joshua 2	327	Or let the merry bells	L'Allegro 14	157	David his ten thousand slew	" 14
57	Happy we	Acis 1	328	Populous cities	" 14	158	We come, in bright array	Judas 1
58	Happy pair	Alexander's Feast 14	329	Praise the Lord	Solomon 3	159	We hear	" 14
59	His yoke is easy	" 14	97	Lord of Eternity	Deborah 14	160	We never will bow down	" 14
60	He trusted in God	Messiah 1	225	Preserve him for the glory	Saul 14	161	We praise thee, O God	Dettingen 2
61	How dark, O Lord	Jephtha 14	226	Is there a man?	" 14	162	When thou hastid overcome	" 14
62	Hear, Jacob's God	Samson 14	275	Sing, O ye heavens	Belshazzar 3	163	We therefore pray thee	" 14
63	Hallelujah	Messiah 2	276	She put on righteousness	" 14	164	When his loud voice	Jephtha 3
64	Hear us, our God	Samson 1	277	Surely he hath borne	Messiah 1	165	With thunder arm'd	Samson 1
65	He spake the word	Israel 1	99	Since by man came death	" 14	166	Weep, Israel, weep	" 14
66	He gave them hailstones	" 14	100	The Lord shall reign	Israel 1	167	With pious heart	Solomon 2
67	He smote a thick darkness	" 14	306	Sing ye to the Lord	" 4	168	We with redoubled rage	Joshua 1
68	He rebuked the first-born	" 14	307	The conqu'ring hero	Judas 1	169	Wretched lovers	Acis 14
69	He rebuked the Red Sea	" 14	308	The conqu'ring hero	Judas 1	170	When the ear heard her	" 14
70	He led them through the deep	" 14	309	The conqu'ring hero	Judas 1	171	Your harps and cymbals	Solomon 3
71	Hear us, O Lord	Judas 14	310	The conqu'ring hero	Judas 1	172	Your voices tune	Alex.'s Feast 14
72	He saw the lovely youth	Theodora 14	311	The conqu'ring hero	Judas 1	173	Ye sons of Israel	Joshua 2
73	Hail! Judas	Judas 1	312	The conqu'ring hero	Judas 1	174	Ye house of Gilead	Jephtha 14
74	Hallelujah. Amen	" 14	313	The conqu'ring hero	Judas 1	175	Zadock the Priest	" 2

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NEW YORK: J. L. PETERS, 599, BROADWAY.

NOVELLO'S OCTAVO CHORUSES,

IN VOCAL SCORE.

HAYDN'S FIRST MASS.

No.		Pence.
290	Kyrie—Hear us, Lord ...	3
291	Gloria—Sing to the Lord ...	14
292	Gloria—Lord, we adore ...	2
293	Quoniam—Praise the Lord ...	2
294	Credo—O be joyful ...	14
295	Et incarnatus—O Lord, give ear ...	14
296	Et resurrexit—Thou hast maintained ...	14
297	Et vitam—Lord, thine be the power ...	14
298	Sanctus—Holy, holy ...	1
299	Benedictus—He is blessed ...	2
300	Agnus Dei—God our Father ...	14
301	Dona nobis—Sing the praises ...	14

HAYDN'S THIRD MASS.

160	Kyrie—Hear our prayer ...	2
161	Gloria—Glorious is the King ...	14
162	Qui tollis—Lord, why hast thou forsaken ...	1
163	Quoniam—Sing with joy ...	14
164	Credo—Lord, thou hast made ...	14
165	Et incarnatus—O Lord, rebuke me not ...	1
166	Et resurrexit—Thou hast maintained ...	14
167	Sanctus—Holy, holy ...	2
168	Benedictus—He is blessed ...	2
169	Agnus Dei—Lord, we pray thee ...	2
170	Dona nobis—Hallelujah, Amen ...	2

HAYDN'S SEASONS.

231	Come, gentle Spring ...	14
232	Be propitious, bounteous Heaven (Trio and Chorus) ...	14
233	Spring, her lovely charms (Duet and Chorus) ...	14
240	God of light, God of life ...	2
241	Behold, on high he mounts (Trio and Chorus) ...	2
242	Hark! the deep, tremendous voice ...	2
243	Now cease the conflicts (Trio & Chos.) ...	14
244	Thus nature, ever kind, ditto. ...	2
245	Hark! the mountains resound ...	2
246	Joyful the liquor flows ...	3
247	Let the wheel move gaily ...	14
248	A wealthy lord (S. Solo and Chorus) ...	14
249	Then comes the dawn (Trio & Chos.) ...	2

HAYDN'S CREATION.

150	Awake the harp ...	14
151	And the Spirit of God ...	14
152	Achieved is the glorious work (1st Chorus) ...	1
153	Ditto (and Chorus) ...	1
154	By thee with bliss (Duet & Chorus) ...	14
155	Despairing, cursing rage ...	14
156	Sing the Lord ...	2
157	The marvelous work ...	14
158	The heavens are telling ...	2
159	The Lord is great ...	14

MOZART'S TWELFTH MASS.

197	Kyrie—I will call upon the Lord ...	3
198	Gloria—Glorious is thy name ...	14
199	Qui tollis—Remember thy tender ...	1
200	Quoniam—Praise the Lord ...	2
201	Cum sancto—Thou, Lord, art God ...	2
202	Credo—Nations shall do him service (Et incarnatus—Bow down and hear) ...	1
203	me ...	3
204	Et resurrexit—God is gone up ...	1
205	Sanctus—Holy, holy ...	1
206	Benedictus—He is blessed ...	4
207	Agnus Dei—Lord, have mercy ...	14
208	Dona nobis—Praise the Lord ...	3

MOZART'S FIRST MASS.

285	Kyrie—Merciful and gracious Lord ...	14
286	Gloria—Glorious in thy power ...	3
287	Credo—Nations shall do him service ...	14
288	Sanctus—Holy, holy, holy ...	1
289	Benedictus—He is blessed ...	3
290	Agnus Dei—Lord, we pray thee ...	14
291	Dona nobis—Turn thee unto us ...	14

GOUNOD'S

MESSE SOLENNELLE.

321	Sanctus and Benedictus ...	2
322	Credo ...	4
323	Sanctus ... Communion Service ...	14
324	Benedictus ... Communion Service ...	14

WEBER'S MASS IN E♭.

321	Sanctus—Holy, holy, holy ...	4
322	Benedictus—He is blessed ...	4

BEETHOVEN'S MASS IN D.

No.		Pence.
344	Kyrie Eleison ...	3

MOZART'S LITANY IN B♭.

309	Viaticum—O Lord, hear our cry ...	4
310	Pignus future—Sing to Jehovah ...	4

MOZART'S LITANY IN E♭.

310	Pignus future—Lord God, to thee be glory ...	4
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MOZART'S REQUIEM.

213	Requiem eternam—Give unto the meek ...	2
214	Christe Eleison—Shew thy mercy ...	1
215	Dies Ira—Day of vengeance ...	1
216	Tuba mirum—Hark, the angel ...	1
217	Rex, tremende—King, tremendous ...	2
218	Recordare Jesu—Kindly Jesu ...	14
219	Confutatis maledictus—When the cursed ...	14
220	Lachrymosa—Day of mourning ...	14
221	Domine Jesu Christe—Lord Jesu Christ ...	14
222	Hostias et Precos—Offering of prayer ...	14
223	Sanctus—Holy, holy, holy ...	2
224	Benedictus—He is blessed ...	2
225	Agnus Dei—Thou that takest upon thee ...	2
226	Lux Aeterna—Shew thy favour ...	14
227	Cum Sanctus—O shew thy mercy ...	14
228	O God, when thou appearest ...	3
229	First Motett ...	3
230	Splendete Te, Deus ... ditto ...	3
231	Glory, honour, praise ... Third Motett ...	3

BACH'S PASSION.

334	My Saviour Jesus ...	3
335	Have lightnings and thunders ...	3
336	Now doth the Lord ...	1
337	In tears of grief ...	14
338	I wreathe and pray (Motett) ...	4

ROSSINI'S STABAT MATER.

332	[TRIBUTION.]	2
333	Stabat Mater dolorosa ...	2
334	Eia Mater (B. Solo and Chorus) ...	14
335	Thou hast tried our hearts ...	14
336	Sancta Mater (Quartet) ...	2
337	I have longed for thy salvation ...	2
338	Inflammatum (S. Solo and Chorus) ...	2
339	When thou comest ...	2
340	Quando corpus ...	14
341	Hear us, O Lord (Quartet) ...	14
342	In sempiterna secula. Amen ...	2
343	To Him be glory ...	2

SPOHR.

267	Praise the Lord our God ...	14
268	(Holy, holy, holy (Solo and Chorus) ...	1
269	O Lord, thou art God alone (ditto) ...	1
270	Blessing, power, honour, glory (T. Solo and Chorus) ...	14
271	Hail, Lord Almighty ...	1
272	Seek the Lord ...	1
273	Destruction is fallen on Babylon ...	2
274	Blessed for ever are they that die ...	1
275	Great and wonderful art thou ...	3
276	God, thou art great (1st movement) ...	1
277	Thou earth, wait sweet incense ...	1
278	Walk ye, hundred thousands ...	14
279	God, thou art great (final chorus) ...	14
280	What threatening tempest ...	4
281	Haughty Babylon ...	3
282	Jehovah, Lord God of Hosts (The 8th Psalm) ...	4
283	Gentle night, O descend ...	2
284	Thy though all thy friends prove faithless ...	2
285	His earthly race is run. Calvary ...	2

HUMMEL.

303	Quod in orbe—I will exalt thee ...	4
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CHERUBINI'S REQUIEM MASS IN C MINOR.

331	Requiem eternam—Give unto the pure in heart ...	2
332	Dies Ira—Day of vengeance ...	6
333	Pie Jesu—God of mercy ...	1

LEONARDO LEO.

347	Dixit Dominus ...	2
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SAMUEL WESLEY.

348	In Exitu Israel ...	4
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BEETHOVEN'S ENGEDI.

MOUNT OF OLIVES. Pence.

195	O praise him, all ye nations ...	3
196	Hallelujah ...	2
197	Where is he ...	3

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon thee ...	14
191	Gloria—Praise the Lord ...	14
192	Qui tollis—Give ear to my supplication ...	4
193	Quoniam—Thou alone art holy ...	4
194	Credo—Glory and great worship ...	4
195	Et incarnatus—O Lord, give ear ...	4
196	Et resurrexit—Be thou exalted ...	4
197	Et vitam—O praise ye the Lord ...	4
198	Sanctus—Holy, holy ...	4
199	Benedictus—He is blessed ...	4
200	Agnus Dei—Hear my crying ...	4
201	Dona nobis—Blessed be the Lord ...	2

MENDELSSOHN.

72	All men, all things ... Lobgesang ...	4
73	Praise thou the Lord ...	4
74	As the hart pants ... 42nd Psalm ...	1
75	And then shall your light ... Elijah ...	1
76	All ye that cried ... Lobgesang ...	3
77	I waited for the Lord (Duet s.s. and Chorus) ...	3
78	I waited for the Lord (singly) ...	14
79	Baal, we cry to thee ... Elijah ...	4
80	Behold, God, the Lord ...	4
81	Be not afraid ...	4
82	Blessed are the men ...	4
83	But our God abideth ... St. Paul ...	1
84	Cast thy burden ... Elijah ...	2
85	Come with torches Walpurgisnight ...	2
86	Come, let us sing ... 95th Psalm ...	3
87	For his is the sea ...	14
88	For I had gone forth ... 42nd Psalm ...	14
89	Hearts feel that love Thee ... Athalie ...	3
90	Henceforth when ye hear (T. Solo and Chos.) ...	14
91	He watching over Israel ... Elijah ...	4
92	He, that shall endure ...	4
93	Holy, holy, is God ...	4
94	Happy and blest are they ... St. Paul ...	14
95	How lovely are the messengers ...	14
96	Thus saith the Lord ...	14
97	I praise thee, O Lord (B. Solo & Chos.) ...	14
98	Is this he? ...	14
99	O thou, the true and only ...	2
100	Lord, thou alone ...	2
101	Let all men praise ... Lobgesang ...	1
102	Now this man ... St. Paul ...	14
103	Not only unto him ...	2
104	O great is the depth ...	2
105	O be gracious ...	1
106	O come, let us worship (T. Solo & Chos.) ...	14
107	Promised joys ... Athalie ...	6
108	Hearts feel that love Thee ... St. Paul ...	3
109	Rise up, arise ...	1
110	Sleepers, wake ...	1
111	To God on high ...	1
112	To thee, O Lord ...	1
113	Stone him to death ...	14
114	See what love ...	1
115	The nations are now ...	3
116	The gods themselves ...	1
117	This is Jehovah's Temple ...	14
118	Far be it from thy path ...	14
119	The night is departing ... Lobgesang ...	3
120	Thanks be to God ... Elijah ...	4
121	Why, my soul ... 42nd Psalm ...	1
122	Why, my soul (last Chorus) ...	3
123	Ye nations, offer ... Lobgesang ...	3
124	Yet doth the Lord ... Elijah ...	4

A. S. SULLIVAN.

357	Domine salvam fac (Festival Te Deum) ...	4
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WEBER'S MASS IN G.

304	Kyrie Eleison ...	14
305	I will call upon the Lord ...	14
306	Gloria in excelsis ...	3
307	Praise the Lord ...	3
308	Credo ...	3
309	Nations shall do him service ...	3
310	Sanctus and Benedictus ...	2
311	Holy, holy, holy ...	2
312	He is blessed ...	2
313	Agnus Dei and Dona nobis ...	1
314	Shew thy favour unto thy people ...	1
315	Look with favour on thy people ...	1

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| 7. Rataplan (<i>Rataplan</i>) ... | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
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| 9. War Song of the Druids (<i>Dell' aura tua profetica</i>) ... | ... From Bellini's "NORMA." |
| 10. In Mercy, hear us! (<i>Cielo clemente</i>) ... | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! (<i>Accorrete, giovinette</i>) ... | ... From Flotow's "MARTA." |
| 12. Friendship (<i>Per te d'immenso giubilo</i>) ... | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) ... | ... From Auber's "MASANIELLO." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) ... | ... From Gounod's "FAUST." |
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| 16. See how lightly on the blue sea (<i>Senti la danza invitaci</i>) ... | From Donizetti's "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non fav Motto</i>) ... | ... "From Auber's "ERA DIAVOLO." |
| 18. On yonder rocks reclining ... | ... From Balfe's "BOHEMIAN GIRL." |
| 19. Happy and light ... | ... From Donizetti's "LA FAVORITA." |
| 20. Come, come away (<i>Ah! que de moins</i>) ... | ... From Meyerbeer's "LES HUGUENOTS." |
| 21. Hymen's torch (<i>Il destin</i>) ... | ... From Gounod's "FAUST." |
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7. LIFT UP YOUR HEADS.
8. LET US BREAK THEIR BONDS ASUNDER.

(To be continued.)

- No. 9. FOR UNTO US A CHILD IS BORN.
10. HE TRUSTED IN GOD.
11. HE THE WATERS OVERWHELMED THEM.
12. THE HORSE AND HIS RIDER.

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